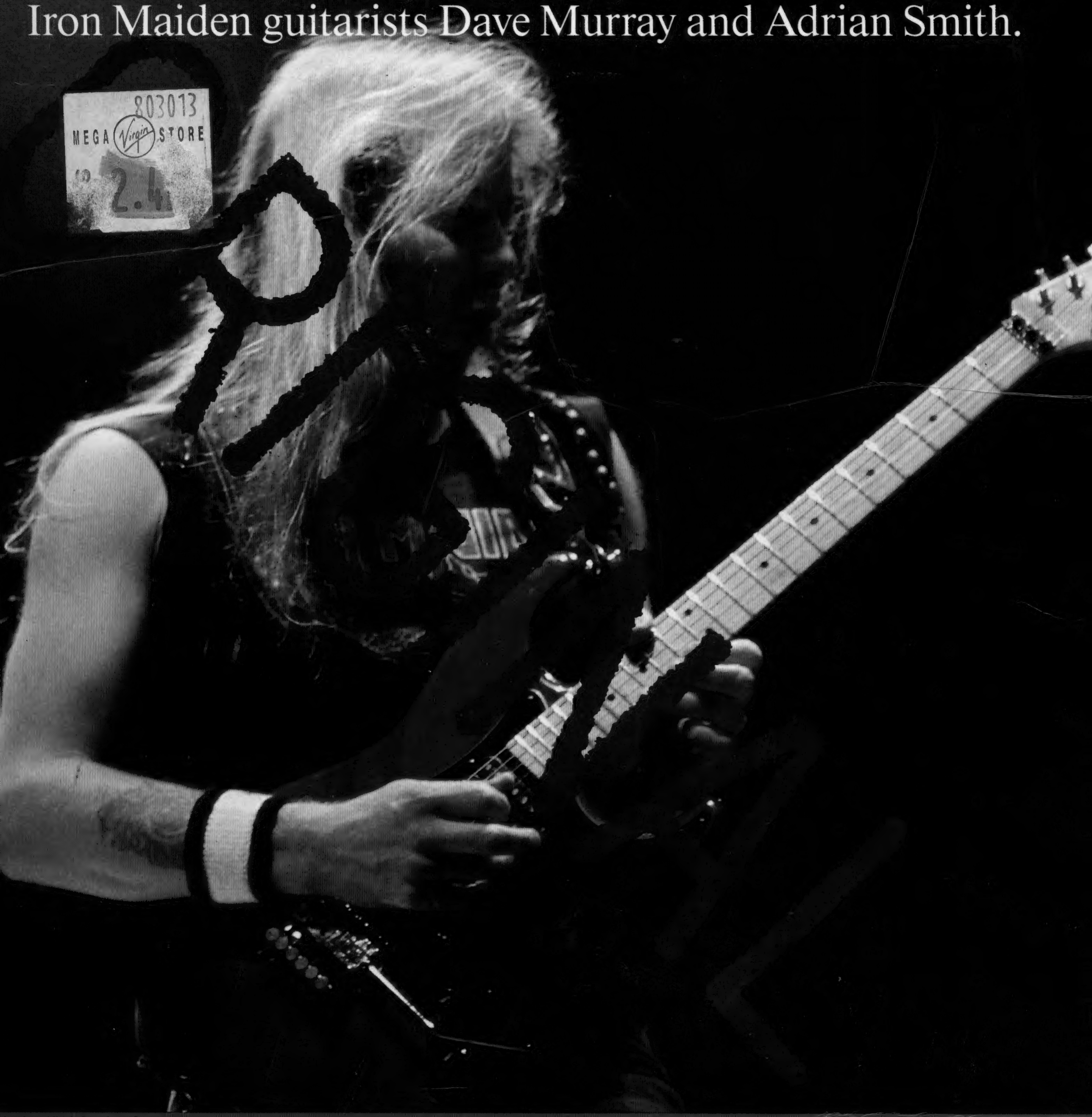
The original guitar styles of

Iron Maiden

An annotated guide by *Colgan Bryan* to the techniques of Iron Maiden guitarists Dave Murray and Adrian Smith.



GUITAR TABLATURE & STANDARD NOTATION

Preface

Anyone who intends seriously to build up their metal technique will discover a gold mine of style, technique and tricks when they study the solos of Iron Maiden.

The intent of this book is to help you 'pan for gold' with a cross section of examples from their most powerful and popular solos.

Keep in mind that these solos are the sum of many decades of practice and playing, so be ready to spend some time and effort. Patience can be your best friend when approaching some of the more difficult sections. The most important thing to remember is that no matter how much time and effort you invest in this book, it will be worth it!

Good Luck!

Colgan Bryan

Introduction

No one has done more to establish and shape the '80's Metal' style than Iron Maiden's Dave Murray and Adrian Smith. Their double guitar attack against the solid intricate bass style of Steve Harris carved a deep niche in rock guitar history, but success did not come to them overnight.

In 1975 when Steve formed the group with Dave they quickly found out that originality was a tough product to sell. At that time the British press was primarily focusing on New Wave and Punk, and had written off heavy metal. As a result, they had to make the world listen by starting their own heavy metal revolution. In 1979, after enduring 4 years of frustration, they were finally able to release their first EP title *The Soundhouse Tapes*, and two songs for an EMI metal compilation *Metal For Muthas.*

After the release of the records, they added a second guitarist to the lineup. First it was Tony Parsons for a short time and then Dennis Stratton. Dennis stayed with them through the releases of their first EMI single 'Runnin' Free' (which made it to the British Top 50 in its first week) and their first album *Iron Maiden*, which was released on April 14, 1980 and made it to number 4 of the U.K. charts. After Dennis left because of a disagreement about musical direction, Adrian Smith joined. Actually, Adrian was someone that they had been trying to get for two years, but they couldn't prize him away from his band Urchin. This time, Urchin had just broken up and Adrian was ready, able and willing to get down to business.

Trooper

Words & Music by
Steve Harris

'Trooper' is an anti-war song which was based on the Crimean War between the British and the Russians. Muskets and swords were the weapons and the fastest mode of transportation were horses.

The tempo is fast paced and the groove is a sixteenth note 'charging' gallop that practically forces the solos to hang on to the down beat. While both solos are phrased in sixteenth note figures, the first solo (played by Dave) includes contrasting triplet figures in measures 4, 6, 14 (both guitars), 16 and 17. The contrast was very effective in removing some of the rigidity that fast tempos often create.

The progressions for both solos use 5 (no 3rd) chords that rely entirely on root movement to establish the contour of the progression. In spite of the absence of the 3rd from all the chords the root movement still implies a Imin-bVII-Vmin-bVI-bVII progression in E Aeolian for the first solo and A Aeolian for the second solo.

Dave primarily used the E blues scale (E G A B♭ B D E) for the first solo except for the second measure of the harmony where both guitars are playing E Aeolian (E F♯ G A B C D E). He also locked into the beat using repetition riffs in measures 6, 7, 8 and measure 10, 11 and 12. The bends in measures 6, 7, and 8 are not only foundational for rock and metal soloing but they provide excellent exercise for left hand strength and dexterity.

The second solo (played by Adrian) starts off with an A Blues scale (A C D E♭ E G A) that has been 'spiked' with the occasional passing tone D♭ in measures 3 and 4.

The natural harmonic at the end of the 10th measure gave his left hand enough time to get to the 17th position. For the rest of the solo he uses the A blues with a B (Major 9th to the scale and Perfect 5th of the E5 chord) on the 15th measure. The bend at the end of the 15th measure is a prebend from the E♭ (which is fingered but never heard) to the F♯ (Major 9th) and returning to the E (root) without returning to the fingered note.

The end of the solo resolves on the A which is the root of the scale but it is also the 9th of the G5 chord being played underneath it. This makes it somewhat dissonant.

B U.B. U.B. R

B U.B. U.B. R

T 15 (17) (17) 12 15 (17) 15 (17)
A
B

D5 B5

B B R

B

T 15 12 15 15 12 15 (17) 15 12 B R
A 15 14 12
B 14 (16)

C5 D5 E5

B B B

3 3 3

B B B

T 14 12 14 14 14 14 (16) 12 15 14 (16) 12 15 14 (16) 12 15
A
B

D5

B B B B B

3

B B B B B

T 14 (16) 12 15 14 (16) 12 15 14 (16) 12 15 14 (16) 12 15
A
B

B5

B B B

T
A
B

12 15 14 (16) 12 15 14 (16) 12 15 14 (16) 12 15 14 14 15 14 12

B B B

E5

C5 D5 8va

S S

P P P P P P

T
A
B

14 14 12 12 12 S S 17 17 15 19 15 17 15 15 19 15 17 15 15 19 15

P P P P P P

D5

8va

P P P P P P

T
A
B

17 15 17 15 19 15 17 15 15 19 15 17 15 17

P P P P P P

B5

8va

P P P P B B

T
A
B

19 15 17 15 17 15 19 15 17 15 14 20 (22) 20

P P P B B

Guitar I

C5

D5

8va

B B R B R B R B

(22) 20 (22) (22) 20 (22) 20 20 (22) 20 20 (22) 20 20 (22)

T
A
B

8va

Guitar II

B B R B R B R B

14 (15) (15) 14 (15) 14 14 (15) 14 14 (15) 14 14 (15)

T
A
B

E5

D5

8va

(22) 19 20 17 19 17 20 H 19 20 17 17 17 S

T
A
B

8va

(15) 12 14 12 15 13 15 H 12 13 14 14

T
A
B

B5 C5 D5

2nd Guitar solo

2:35

Guitar II

A5

G5 E5 F5 G5

A5

H P H P H P H P H P H P

T A B
5 7 5 7 5 5 7 5 7 5 7 5 7 5 7 5

G5

H H P H P S P H P B

5 6 8 5 7 5 7 5 5 7 8 7 8 7 10 7 10

E5 F5 G5

B B B R P H P S S B

(12) 10 (12) 10 (12) (12) 10 8 10 10 8 12 15 12 15 (17) 12 15 12

A5

8va B S

15 12 12 15 (17) 12 15 13 12 13 12 12 S 10

G5

H P B S S N.H.

10 12 10 10 13 (15) (15) (15) 5 12

F5 G5

E5

W.B. gradually R B

W.B. gradually R B S S B

12 (9) 17 (19) (19) 17 19 (21)

A5 G5

8va

R B R B R B R B

(21) 19 17 20 (22) (22) 20 17 20 (22) 20 17 20 (22) (22) (22) 17 20

E5 F5 D5 G5 D5 G5

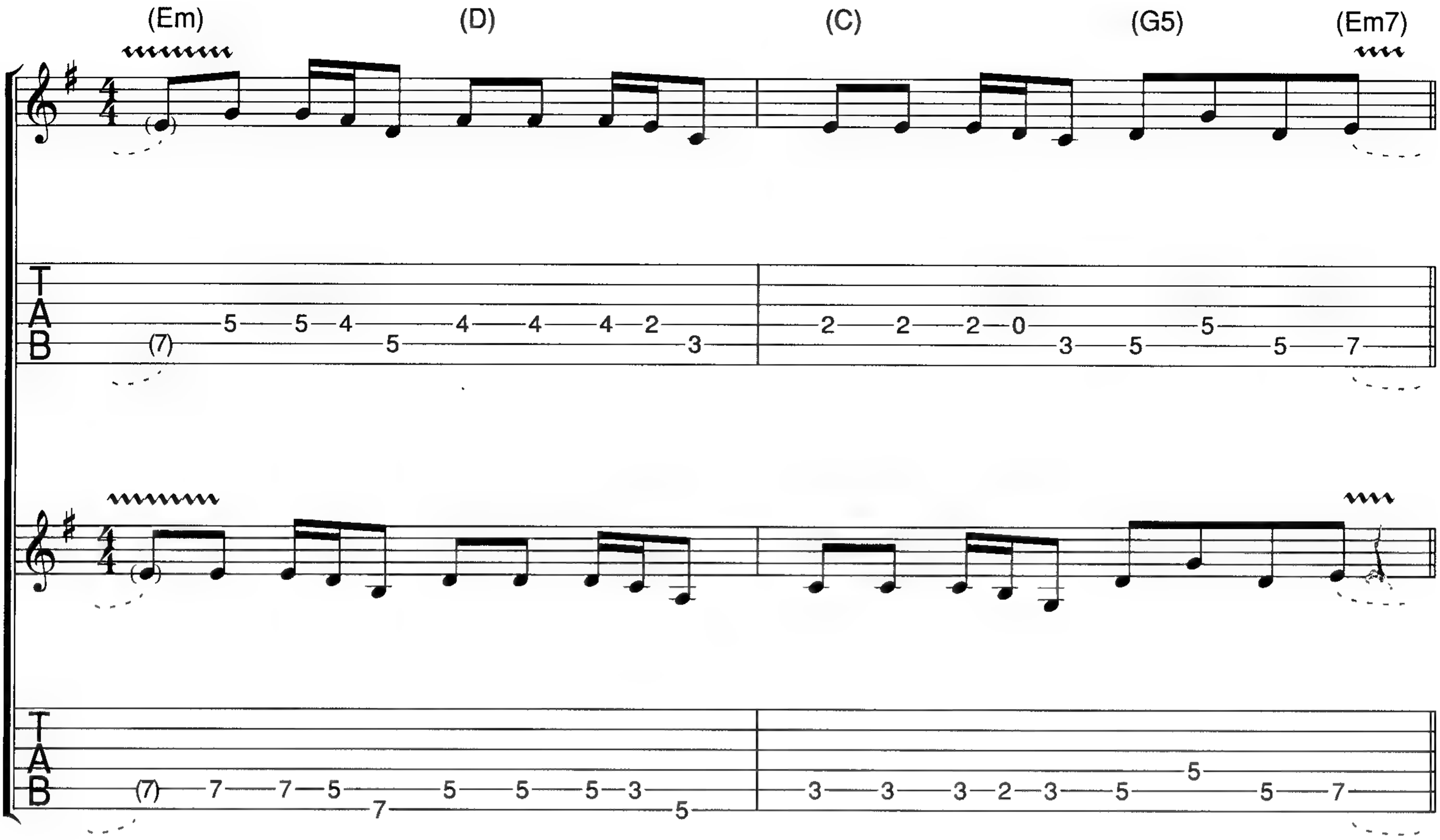
8va

gradually B R S S

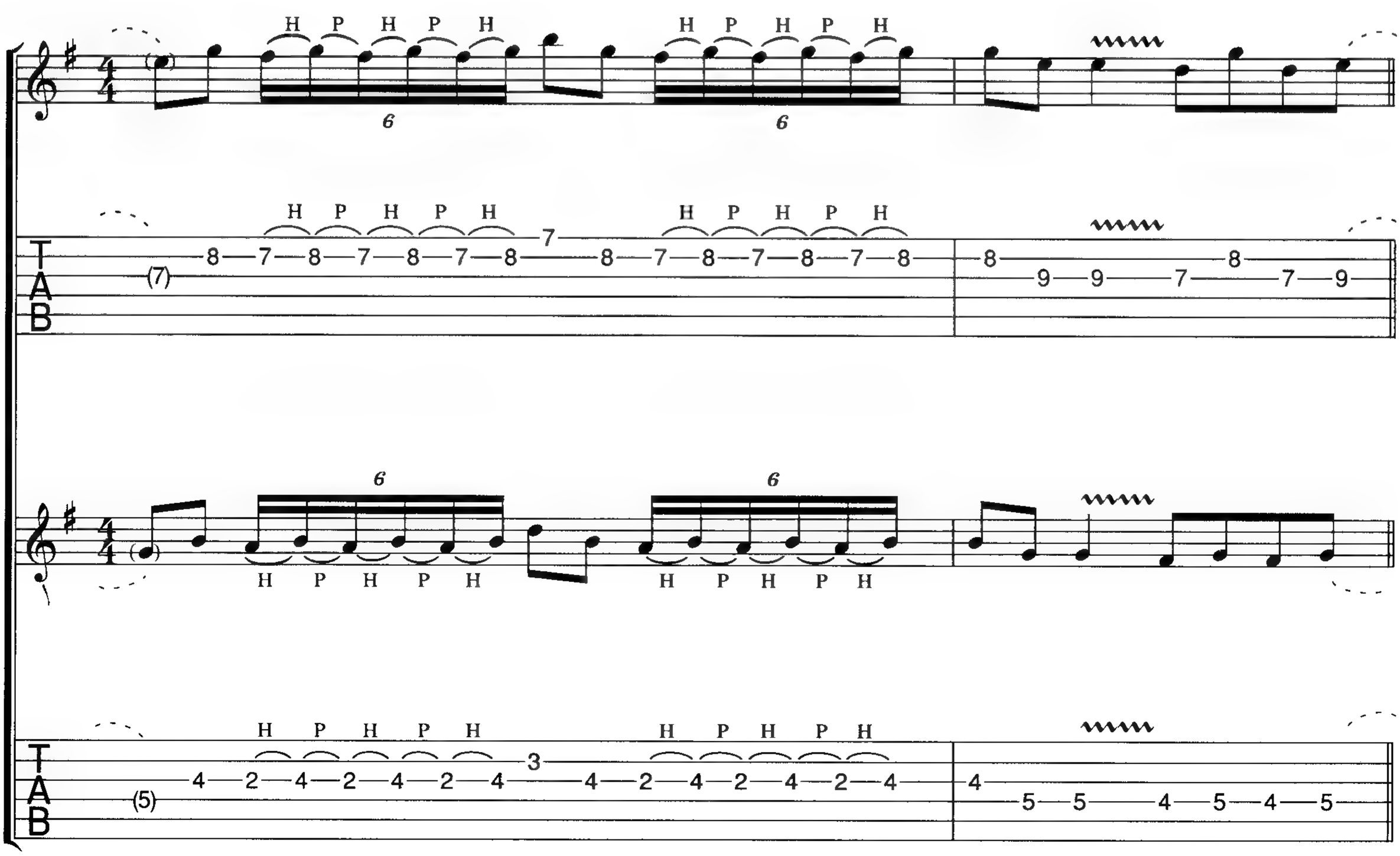
gradually B R S S

(22) 20 19 17 20 (22) 20 (23) (21) 17 15 17 17 14 14

The Trooper (harmony 1 excerpt)



The Trooper (harmony 2 excerpt)



2 Minutes To Midnight

Words & Music by
Adrian Smith and Bruce Dickinson

Rhythmic variety is the heart and strength of these solos. From the cut tempo midway to the contrasting rhythms in each phrase there's a surprise at every turn of these composed solos.

The tempo for the first solo is moderately fast and solid but still leaves plenty of room to 'mix it up'. The phrasing revolves around accented chord changes, and ebbs and flows between the long, calm sustain to busy, frantic excitement.

The progression revolves around the A Aeolian mode and utilises 'slash' chords (F5/A, G5/A, D5/F♯) by having the bass ride on a single (pedal) tone while the guitar breaks away for the changes. There is a modulation to A Dorian (A B C D E F♯ G A) because of the D5/F♯ . It starts at the end of measure 11 (during the dual guitar part) and it lasts through the next measure before returning to the original progression. The scales reflect the progression completely.

The harmonic at the end of measure 7 is achieved by touching the string at the 12th fret while the string is already ringing and the bar has already been depressed and is returning to the original pitch.

Starting on measure 9 the harmony for the dual guitars is a mixture of 3rds and 4ths relative to A Aeolian until they resolve to A Dorian at the end of measure 11.

The next four measures are an ascending line that resolves on A (root of the scale and the 5th of the D5 chord) which provides an effective segue to the next solo.

The tempo is halved for the second solo but it still keeps its drive while opening the door to more rhythmic diversity.

The progression moves up to E Aeolian (E F♯ G A B C D E) and also utilises slash chords to keep an E pedal tone through the whole solo. The cadence is a repeated two bar cycle (Im-bIII/I-bVI/I-IV/I).

The phrasing works off an E blues (E G A B♭ B D E) scale that has been superimposed with E Dorian and E Aeolian (E F♯ G A B C D E). The third measure adds a chromatic passing tone of E♭.

The solo ends with a descending triplet line that resolves on a C which is minor 6th of the scale and the root of the C5/E chord.

2:44

1st Guitar solo

A5 F5/A G5/A F5 E5 D5

B W.B. gradually P H P S P W.B H

B W.B. gradually P H P S P W.B H

7 (9) (9) 7 5 4 5 4 2 0 (-7) 0 2

A5 F5/A G5/A

H P H P P P H

H P H P P P H

5 6 8 6 5 6 5 5 6 5 8 6 5 5

2

F5 E5 D5

P P P P P S P W.B. *N.H.

P P P P P S P W.B. *N.H.

6 5 8 6 5 7 5 7 5 4 4 0 (-4) (-6) 11 12 (-1) 0

*Touch 12th fret while returning 3rd string to pitch

A5 F5/A G5/A

8va

O.D.

R P R P R P R P

R P R P R P R P

12 12 15 (17) 15 (17) 15 13 15 (17) 16 (17) 16 14 (17) (17) (17) (17) 15 12 15 15 12 13 15 15 13 13 16 14

O.D.

F5 E5 D5/F#

8va

O.D.

B R P R B P

both guitars vibrato

A5 F5/A G5/A

trem.

S S S S

O.D.

B R P

both guitars vibrato

trem.

S S S S

T A B

15 (17) 15 17 15 (17) 15 13 13 15 16 (17) 16 (17) 16 14 14 14 16 14 16 B R P

7 7 8 10 12

F5 E5 D5

8va

trem.

S S S B R B W.B.

3

trem.

S S S R B W.B.

T A B

13 15 17 17 17 20 20 (22) 20 (22) (22) 20 17 20 (22) (22) (22) (22)

3:05

2nd guitar solo

cut time

E5 G5/E C5/E A5/E

R P

R P

T A B

14 15 (16) 14 12 14 14 12 11 11 14 12 12 11 11

E5 G5/E

8va

3

6 6

S S

S S

T A B

17 16 15 16 15 14 12 14 12 14 12 14 13 12 10 10 14

C5/E A5/E

W.B

B R P

3

W.B

B R P

T A B

12 14 12 14 14 (16) 14 12 15 (0) 15 (0)

* open G is incidental

E5 G5/E C5/E A5/E

H B R S S

P.M P.M

H B R S S

T A B

5 7 7 7 7 4 (5) 4 7 9 9 7 7 7 6 5 7 7 5 7 7 7

P.M P.M

E5 G5/E

B P B B R P

6 6

T A B

12 15 (17) 12 15 12 14 (16) 12 12 14 (16) 14 12 12 14

B P B B R P

C5/E A5/E C5

8va

P.H.

B

3 3 3 3

P.H.

B

T A B

15 (17) 15 14 12 15 13 12 14 12 11 14 12 10 10

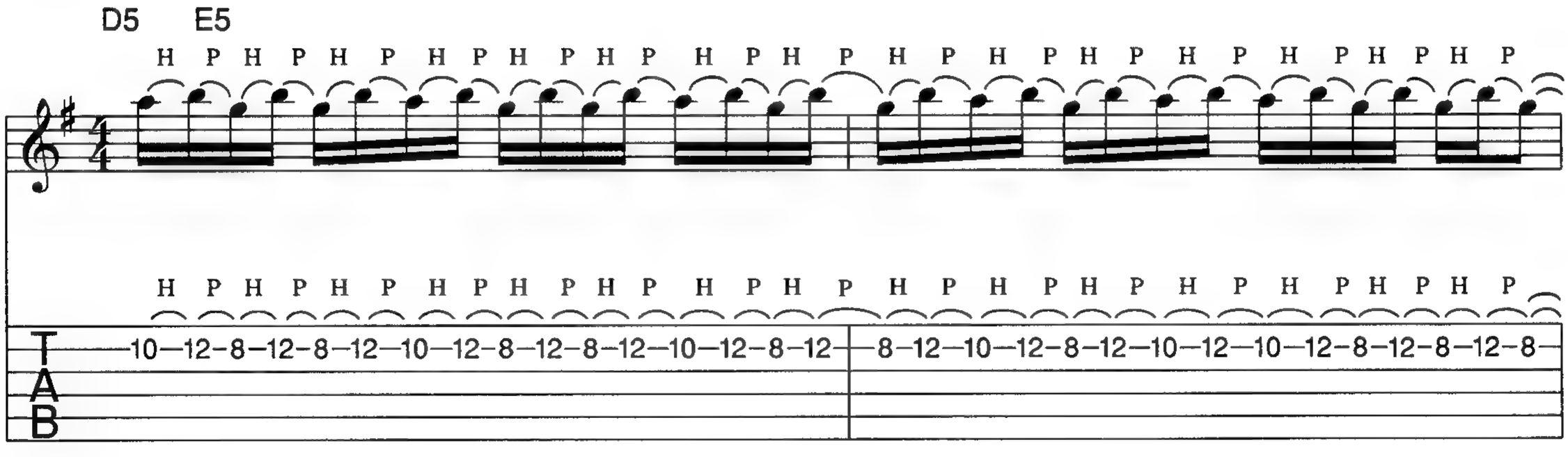
Wasted Years

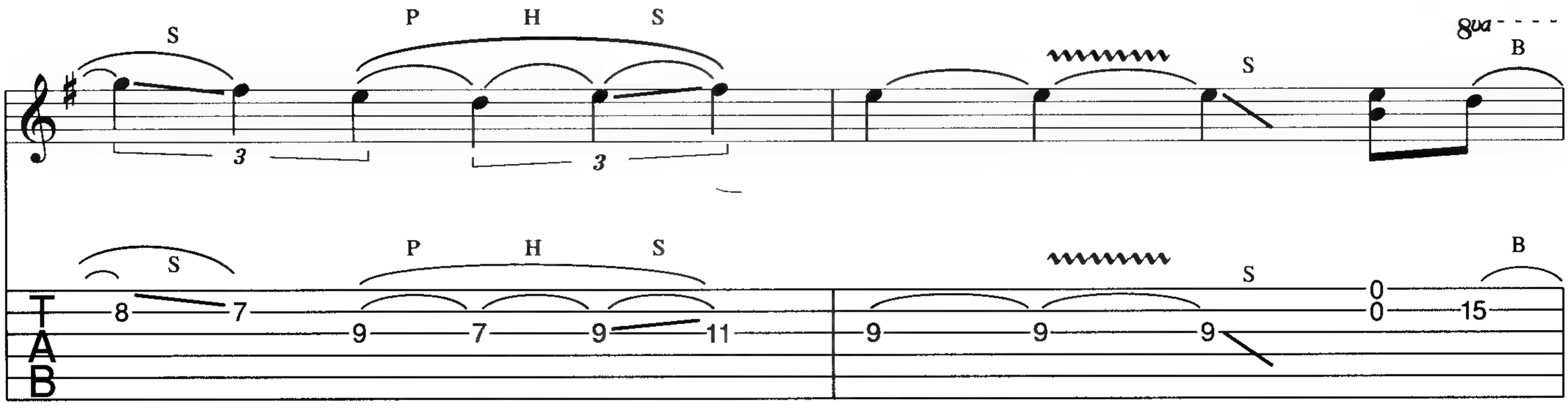
Words & Music by
Adrian Smith

Adrian starts this solo 'locked in' rhythmically with straight sixteenth note legatos for two bars before breaking away into quarter note triplets. This alternation from fast sixteenth notes to the slower triplets is a theme that actually describes the overall structure of the entire solo. The tempo is moderate (for heavy metal) so he has more rhythmic options to work with.

Both the progression and the solo use the E Aeolian as the source mode, although the phrasing is primarily a spiced up E blues scale (E G A B♭ B D E). It has been 'spiked' with an additional major 2nd and minor 6th.

3:16





8va

D5

P B P B P B P B R P B B

T (17) 12 15 12 14 (16) 12 15 12 15 (17) 12 15 12 14 (14) 12 15 12 15 (17) 15 12 14 (15) 14 (15)
A
B

8va

C5 D5

B R B R B R R W.B. S

6

T (15) 14 (15) 14 (15) 14 (15) 14 12 13 13 13 15
A
B

8va

D5 E5

P P H H P H P H P H P

3

T 14 15 12 15 12 15 14 15 12 15 12 15 14 15 12 15 12 15 14 15 12 15 12 15 14 15 12 15 12 15 14 15
A 12
B

8va

B R H P P P S S

3 3

T 12 15 12 15 14 15 12 15 12 15 14 (15) 14 12 15 12 15 12 15 12 15 12 12 12
A 12
B

8va

D5

8va

H H H H H B H H H B

14–15–12–14–15–12 13–15–12–13 14 12 12–14–11–12 14 11 12–14–10–12–9 9 16–(17)

H H H H H B H H H B

8va

C5

R B R

(17)–16 17 14–15 14–15–17–15–17 19–17–19–17–19–20–22–(24) 22–20–22

R B R

enter vocals

G5 C5 A

B P.H.

22 22–20–19 20 20–(22) 20–19 20 19

B P.H.

D C5 A

P.H. S

P.H. S

19 19 19

Run To The Hills

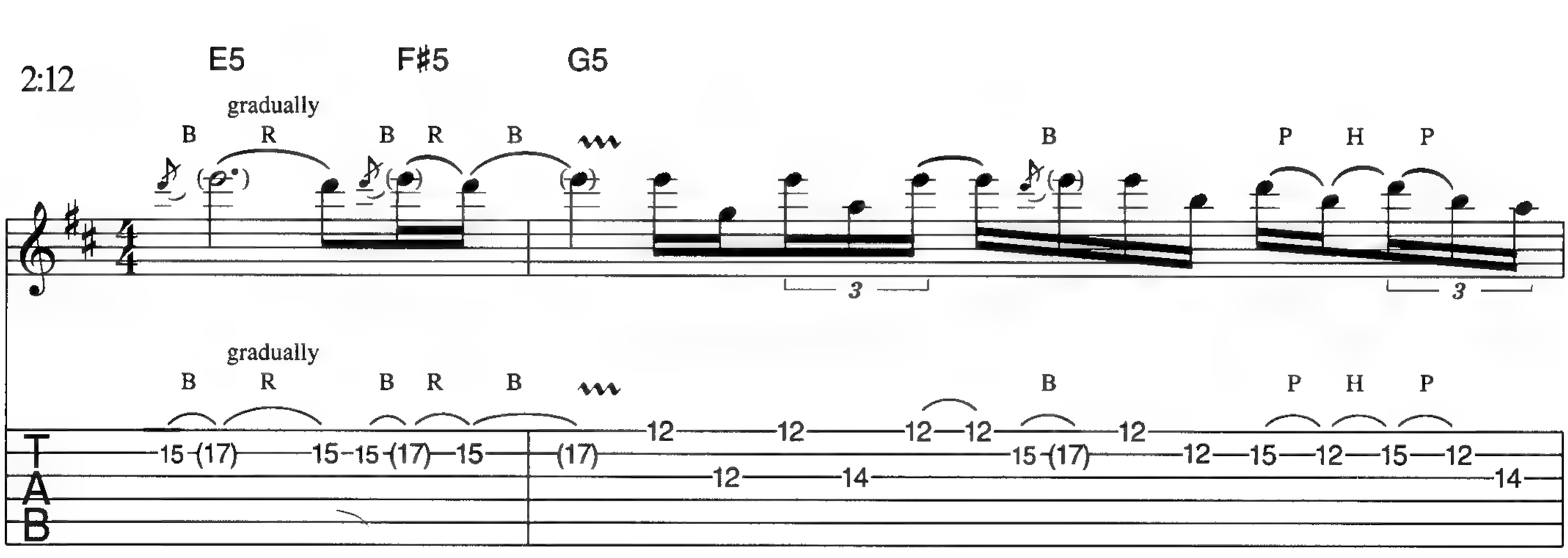
Words & Music by
Steve Harris

This song was a single in England that was written about the American Indians. Like 'Trooper' the solo has got the feeling of galloping horses by grooving to a subdivided sixteenth note rhythm. If you're not careful this fast tempo can run away from you.

Instead of just trying to hang onto the tempo, Dave primarily 'paced' the background. As a result the intensity and fire was retained without a strict, 'locked in' groove.

The progression revolves around the E Aeolian mode. The four bar cadence implies Im-IIm-bII-bIV.

The phrasing primarily works off an E blues (E G A B♭ B D E) scale that is occasionaly superimposed with E Dorian (E F♯ G A C♯ D E).



E5

F♯5

G5

C5

E5

F♯5

G5

C5

hold bend

P H P H P H P H H P

B

hold bend

T
A
B

14 12 14 12 14 12 14 12 15 15 15 15 15 15 15 15

12 14 12 14 (16) (16) (16) (16) (16) 14 14 12

B

W.B.

8va

6 6 3

W.B.

8va

T
A
B

12 (9) 12 (9) 12 (9) 12 (5) 12 (9) 12 (7) 12 12 15 17

E5

8va

W.B.

W.B.

W.B.

W.B.

W.B.

W.B.

T
A
B

(16) 17 (16) 17 (16) 17 (14) 15 (14) 15 (14) 15 (16) 17 (16) 17

G5

C5

8va

8va

P.H.
(8va)

W.B.

B

Gradually

R

W.B.
(gradually)

S

S

*

W.B.

P.H.

B

Gradually

R

W.B.
(gradually)

S

S

T
A
B

(14) 17 (13) 14 (13) 14 (13) 14 16 0 0 12 12 15 (18) (16) 15 15 (12) (10) (0)

* Open A is incidental from slack string hitting fretboard.

Flight Of Icarus

Words & Music by
Adrian Smith and Bruce Dickinson

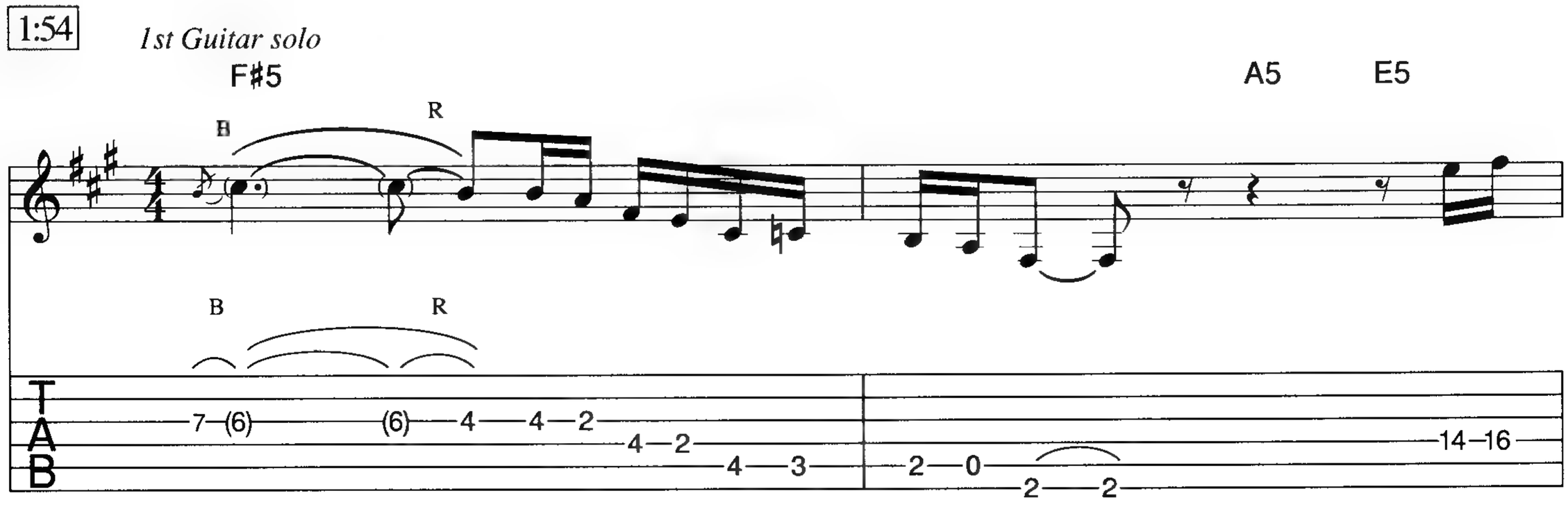
The groove and tempo for these solos is a moderate 'gallop' which allows plenty of room to fly (no pun intended) while still locking into the groove.

The tonality of both solos revolves around F♯. In spite of the lack of a minor 3rd (A) in the F♯5 chord it is safe to assume that the implied harmony is minor since one of the passing chords is an A5. As a result, the F♯ Blues scale (F♯ A B C C♯ E) is a strong choice for a primary scale.

The last measure of Adrian's solo (measure 8) used double stops that revolve around the F♯ minor triad (F♯ A C♯). The D♯ and the B in that measure are dissonant passing tones that led up to a strong resolution by returning to the triad. This was an ideal finish to his solo and provided an effective segue into Dave's solo.

Since Dave was primarily soloing over an ascending progression there was always an extra dose of excitement which made the first two measures of each cycle (F♯5 to E/G♯) seem like they were building upwards when they were actually just repeating. The last two measures of each cycle resolved downwards in contrary motion to the progression.

The trills and legatos in measures 3, 5, 6, of Adrian's solo and the 8th measure of Dave's solo would make great warm ups for the left hand.



F#5

8va

H P H H P P P P

3 6

T
A
B

H P H H P P P P

13—14—13—14—16 14—14—15—14—15—17 14—17—14—14—17—14—14—17—14—14—17—14—14—17—14

A5 E5

8va

B R P B R P H P H P H P H P

B S B R P H P H P H P H P

3 3 6

T
A
B

B S B R P B R P H P H P H P H P

17 (19) (19) 17 19 16—17—19—19 (21) 19—17 19 19 (21) 19—17—19 17—19—17—19—17—19—17—19—17

A5 E5

8va

H P H P H P H P S H P P H P H P H P H P H P H

6

T
A
B

H P H P H P H P S H P P H P H P H P H P H P H

16—17—16—17—16—17—16—17—16—14—16—14 17—14—17—14—17—14—17—14—14 14—16—14—16—16

F#5

R S B R

T
A
B

R S B R

(18) 16—14 16—16—14 16—15—14—12—14—16 14—14—16—16—16—14 14—14—16—(17)—16—14 16 16

2:12

2nd Guitar solo

F♯5 E/G♯ A5

8va

Guitar II

Guitar I

B5 F♯5

E/G♯ A5

8va

B5 C♯5 F♯5

8va

Ides Of March

Words & Music by
Steve Harris

In the early days 'Ides Of March' used to be an introduction to 'Wrath Child' that they (Iron Maiden) would play through the P.A. just as they were about to go on. On the Killers album it was decided to re-record 'Wrath Child' which had already been recorded on their Metal For Muthas album. After touring with the 'Ides Of March' introduction it felt natural to prelude the album the same way.

The medium tempo has an almost military march (excuse the expression) during the solos as a result of the snare drum being the primary focal point of the background. The repeating snare drum figure alternates between eighth note/sixteenth note triplets for three beats and solid sixteenth note triplets for the fourth beat. The bass and rhythm guitar play straight eighth notes for three beats and eighth note triplets on the fourth beat. As a result the soloists can sound 'locked in' rhythmically to duple or triple rhythm figures.

The progression is an eight bar cadence in which the first three beats of each measure contain the primary chord and the fourth beat has at least one 'passing' chord. The root movement spells out an E Aeolian mode except for the IIm* which would normally have a diminished 5th. The implied progression can be analysed (without passing chords) as (Im-bIII-bVI-IVm-bVII-IIm*-Im).

Dave takes the first solo using primarily the E blues scale (E G A B♭ B D) except during measures 5 and 6 (D5 and F♯5) where an F♯ was added to give the D5 a major 3rd and the F♯5 a root.

As usual, Adrian used the E blues as more of a foundation for the E Dorian mode. As mentioned earlier, the E Aeolian was implied by the progression, but the Dorian fits quite nicely as long as the C♯ is avoided during the C5 chords.

Sometimes during bends on high strings, the neighbouring string can get trapped in a bend and actually make the bend sound better, which was the case for what appeared to be double stops on measures 13 and 14.

The pull off patterns at the end of the solos are arpeggios that outline the Em during the E5 chord and the D(add9) during the D5 chord.

00:40

1st solo

E5 F♯5 G5 A5

8va

B B P B R B B B B

6 3

15 (17) 15 (17) 15 12 12 14 (16) 14 12 14 (16) 12 12 15 (17) (17) 15 12 15 (17) 15 12 14

C5 B5 A5 G5 F♯5 E5

8va

H H S

12 15 12 (16) 15 14 12 12 14 12 14 12 14 12 12 14 12 14 14 12 10 10 10

D5 E5 F♯5 G5 F♯5

P B P B

15 14 17 15 17 (19) (19) 15 14 17 15 17 (19) 17 17

E5 D5

8va

B P B P P P

6 3

15 (17) 12 15 12 15 (17) 12 12 12 15 12 12 15 15 12 15 12 15 14 12 14

E5 B D5

B

T A B: 12 14 14 (15) 12 14 12 14 13 12 10 12 12

00:59

2nd solo

E5 F♯5

H P H P H P H P H P S B

12 12 3 3

T A B: 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 S 15 17 / 15 15 15 15 15 14 16

G5 A5

B R P H P P P H P

T A B: (19) (19) 17 (19) (19) 17 15 17 15 17 15 14 15 14 15 14

C5 B5

P H P H P S H P P H H

6 3

T A B: 16 14 14 12 14 12 12 14 12 11 12 11 12 11 14 14 12 13 14 12 12 14

A5 G5 F♯5 E5 D5 E5

8va

B B B B B

* *

15 (17) (17) 15 (17) 15 (17) 15 12 17

15 (17) 15 (17)

12 12 12 12 14 12 14 12 14 14

*trap 2nd string while bending 1st string

F♯5 G5 F♯5

8va

B B B B

* *

(19) 17 (19) 17 (19) 17 15 14 15 14 12 14 12 12

17 (19) 15 15

E5 D5

8va

P P H P P H P P P P P P P P P P P P

3 3

19 15 0 19 19 15 0 19 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 17 14 0 17 14 0

E5 D5

8va

P P P P P P P P P P P P P P P P P P

19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 17 14 0 17 14 0

Killers

Words & Music by
Steve Harris and Paul Di' Anno

The tempo appears to be fast and furious, but the speed actually comes from the groove that uses the subdivided sixteenth note 'gallop'. The gallop figure is played throughout the first solo and in part of the second solo. The second solo starts off with an eighth note feel for seven measures which allows the soloist to catch his breath before he has to tread water.

The progression for the first solo (Adrian) starts off outlining the E Aeolian mode (E F♯ G A B C D E). The root movement without 'passing chords' implies Im-bVI-bVII-Im which is repeated twice and then the progression begins to outline the A Dorian mode and implies a Im-bIII-bVII-IIm-Im cadence.

The progression for the second solo (Dave) is unique for Iron Maiden because it implies a brighter sounding major cadence. This contrasts with the usually dark sounding minor cadence more characteristic of the 'Heavy Metal' sound. The root movement implies an I-IIm-VIm-V cadence, played three and a half times before the 'gallop' on IIm. The harmonies at the end resolve back to the E Aeolian with a bVI-bVII-Im cadence.

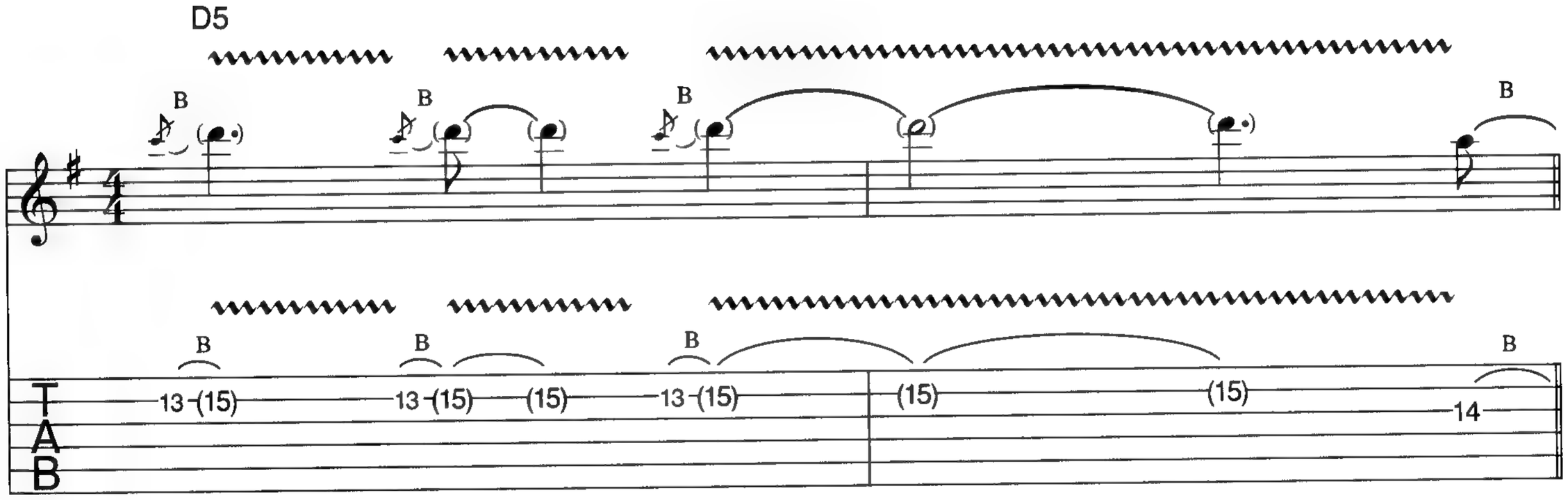
For the first solo Adrian somehow manages to rip right through in spite of the break-neck pace. Diatonic scales are great for faster playing, and Adrian is quick to take advantage by using his favourite E Dorian mode (E F♯ G A B C♯ D E) over the E Aeolian progression. He even managed to use the C♯ over the C5 chord (measure 7) without any injuries. The trick is the same as placing your hand over a flame: the faster the better.

The open string pattern starting on measure nine is accomplished by maintaining a sixteenth note tremolo on the open E string. As a result you will be pivoting on the perfect 5th of the chord. The notes that he uses to 'bounce' off the pivot note are derived from the A Dorian mode (A B C D E F♯ G A). He resolves the solo in measure 16 by bending to the B (Major 9th of A5) and returning to A (Major 9th of G5). He is able to resolve on a weak interval because the next solo comes right in, making the dissonance sound like a segue for Dave.

Dave uses the G Major pentatonic scale (G A B D E) for the first four measure without modifying it for the changes. On measure 5 he walks up in steps to follow the changes. On the G5, he plays an E blues lick (E blues is the relative minor to G Major) and then he moves it up a whole tone for the A5. He then moves it up a half step to catch the minor 3rd of E5 and then a whole tone for the major 9th of D5. Then he resolves on the D (perfect 5th of G5) in measure 7. For the B5 chord on measure 8 he uses the B blues scale exclusively.

The solos are resolved with a three bar dual guitar harmony in diatonic 3rds based on the E Aeolian mode, finishing on a root and minor 3rd on E5.

2:56 D5



2:59 E5

D5 C5 D5

B B P B R H

T A B: (16) 15 (17) 12 15 12 × 12 | 15 (17) 12 15 12 15 12 12 14 14 (16) 14 12 12 14 | 14

E5 D5 E5 D5 E5 B5

B S S P P

T A B: 14 (16) (16) 12 | 12 12 12 12 12 12 14 12 | 12 12 12 12 12 12 12 12 12 14 12 14

C5 D5

8va

H H H H P

T A B: 14 16 14 16 17 14 15 14 15 14 15 14 17 15 14 15

E5 A5 B5

8va

P S 3 3

T A B: 14 12 15 13 14 12 15 14 12 12 0 0 | 12 0 0 14 14 0 15 15 17 15 14 0 0 12

C5 A5 G5 A5 B5

T
A
B

12–0–0–14–0–0–15–15–0–0–17–15–14–0–0–12 12–12–0–0–14–14–0–0–15–15–17–17–15–14–0–0

A5 G5 A5 B5

T
A
B

12–12–0–0–14–14–0–0–15–15–17–15–14–14–0–0 12–0–0–14–0–0–15–15–0–0–17–15–14–0–0–12

C5 A5

P P

6

T
A
B

12 0 0 14 0 0 15 15 0 0 17 14 15 14 17 14

P P

G5 B5

P P P P P P 8va

B R

6 6 6

T
A
B

17 14 17 14 17 14 17 14 17 14 17 14 14 17 (19) 17

P P P P P P B R

3:21

2nd Guitar solo

A5 G5 A5 E5

8va

B B O.D. * S R B

TAB

17 (19) 17 (19) 17 (19) O.D. * 17 15 14 (16) 15 (16) 15 14 12 14 12 14 (16) S R B

*Upstem is last note of 1st guitar solo

D5 G5 A5 E5

R P B B P B P B P

TAB

(16) 14 12 14 (16) 14 (16) 12 15 12 14 (16) 15 12 14 (16) 15 12

D5 G5 A5 E5

B R B H B B B

TAB

14 (16) 12 15 (18) 15 12 14 14 (16) 12 14 16 (18) (18) 14 17 (19) 14 15

D5 G5 A5

8va

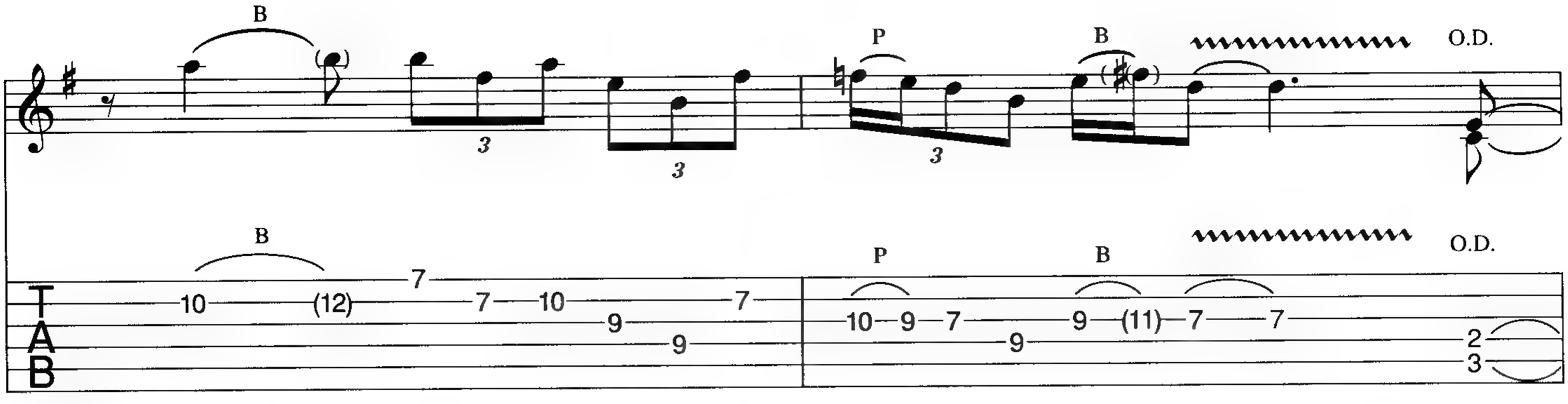
hold bend B hold bend B R S

TAB

15 19 (21) 17 (21) 17 (21) 0 0 hold bend B hold bend B R S 20 (22) (22) (22) (22) (22) (22) 20 17 17

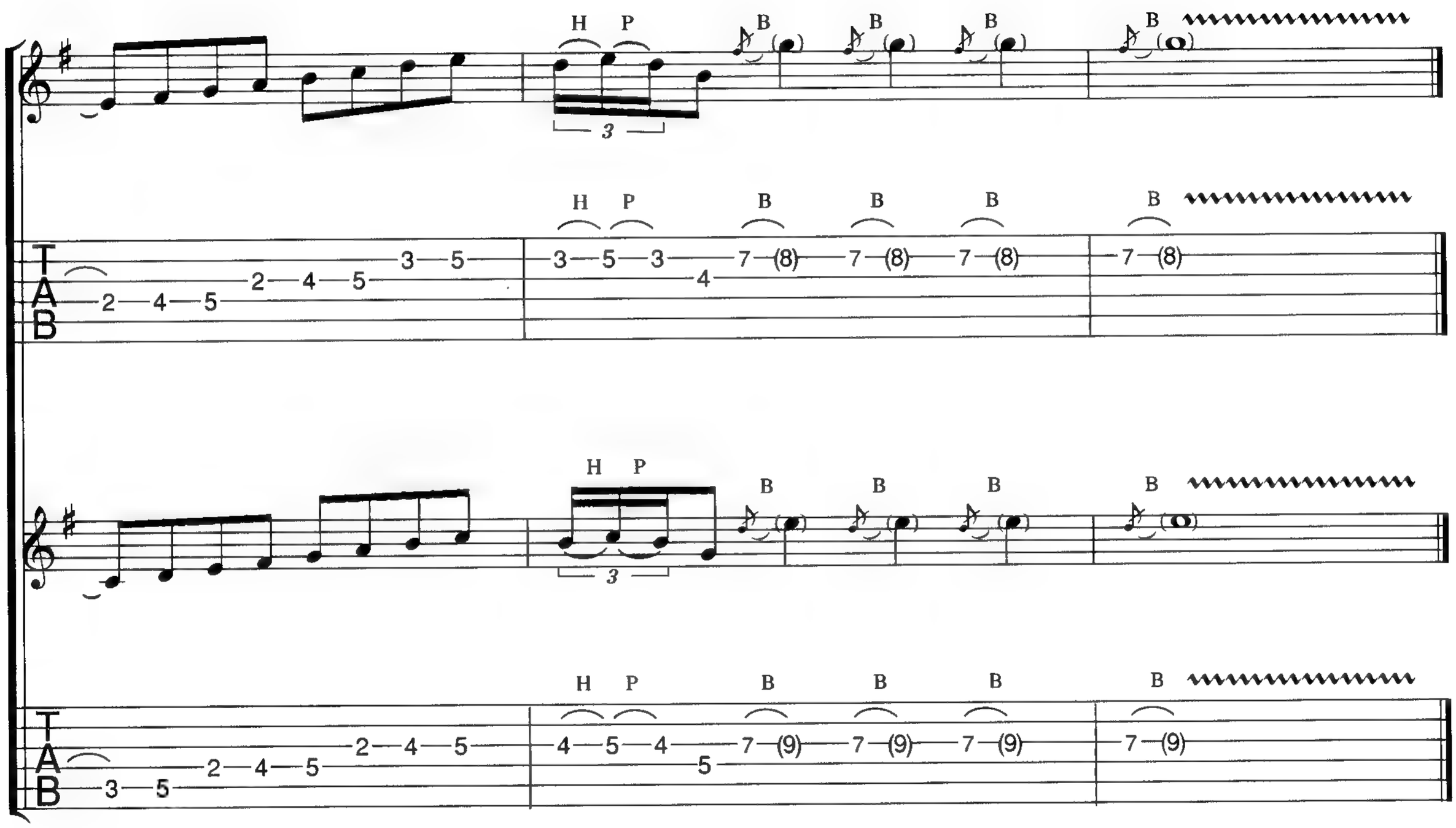
B5

C5


B
P
B
O.D.
B
P
B
O.D.
T
A
B
10 (12) 7 7 10 9 7 9
10 9 7 9 9 (11) 7 7 2 3

D5

E5


H P B B B B
H P B B B B
T
A
B
2 4 5 3 5 3 5 3 7 (8) 7 (8) 7 (8) 7 (8)
4
H P B B B B
T
A
B
3 5 2 4 5 2 4 5 4 5 4 7 (9) 7 (9) 7 (9) 7 (9)
5

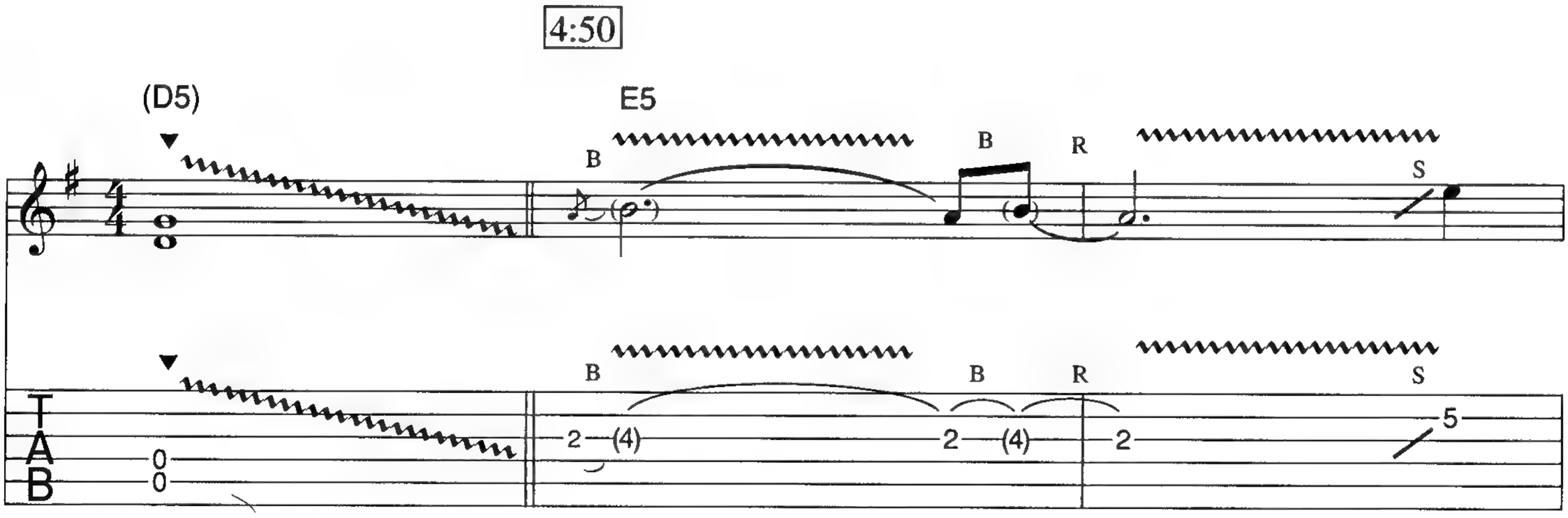
Hallowed Be Thy Name

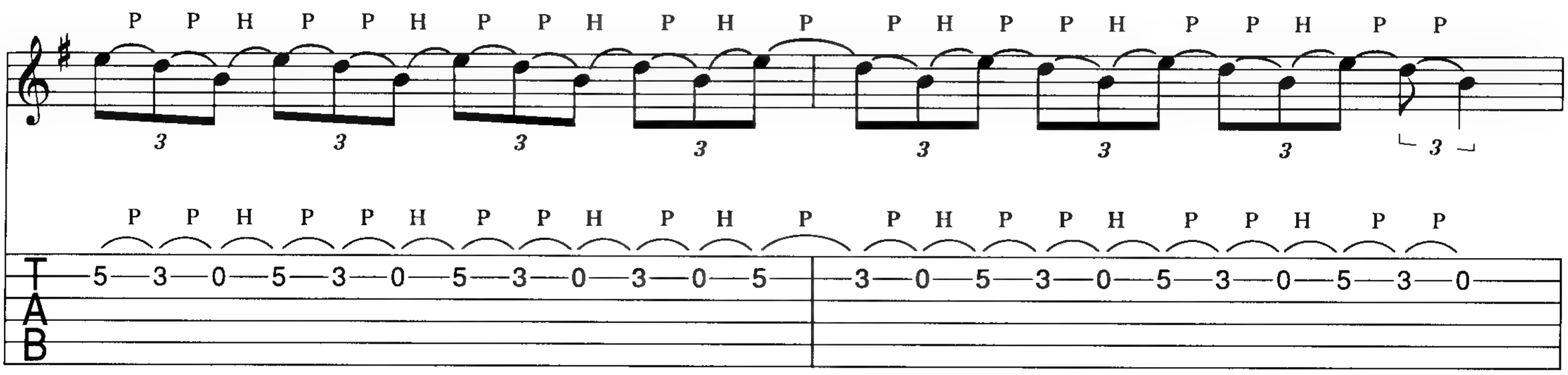
Words & Music by
Steve Harris

The tempo is moderately fast and solid but the groove is pretty rigid. The phrasing uses straight triplet or sixteenth note phrases with very little subdivision.

The progression is basically a two chord cadence that alternates between the two chords E5 and D5 every 4 bars. Even though two chords are not enough to determine the source scale the solos imply the E Aeolian.

Repetition style riffs like those found in measures 4-8 and 10-11 of the first solo and measures 5-7 of the second solo are very useful against slower chord changes. Another useful device is the sequence in measures 9-10 of the second solo. Measures 13-15 start off with a repetition riff and then it turns into a sequence.





D5

P P P P P P P P P P P P P P P P

3 3 3 3 3 3 3 3

T 8 5 0 7 5 0 8 5 0 7 5 0 8 5 0 7 5 0
A
B

P P P P P P P P P P P P P P P P

S P H S

3 3 3

T 8 5 0 7 5 0 8 5 0 5 12 9 12 9 14 13 15 12 12
A
B

E5

B P P P P

3 3

T 15 (17) 12 15 12 12 15 12 12 15 12 12 15 12 15 12 15 12 12 14 12 14 12 12
A
B

D5

15ma 8va

W.B. B hold bend R B

3 P.H.

T 12 14 12 14 14 14 (2) 12 12 17 (20) (20) (20) 17
A
B

8va

R B R B R B R H P H P H P H P H P H P H S

3 3

T (20) 17 (20) 17 (20) 17 (20) 17 15 17 15 15 17 15 17 15 17 15 17 15 17 15 17 15 17
A
B

5:07

E5

8va

Guitar I B hold bend B R

T 17 (19) (19) 17 (19) 17 15 15
A
B

Guitar II B 8va R B

3

T 15 (17) (17) 15 12 14 (16) (16)
A (16) 15
B

H P S S S

T 12 14 12 14 12 14 12 14 14 14 15
A
B

D5

8va

3 3 3 3 3

T 17 14 19 14 17 14 19 14 19 14 17 14
A 15 15 15 15 15 15
B

8va

3 3 3 3

T 19 14 17 14 19 14 14 14 12 12
A 15 15 15 15 15 15 15
B

E5

8va

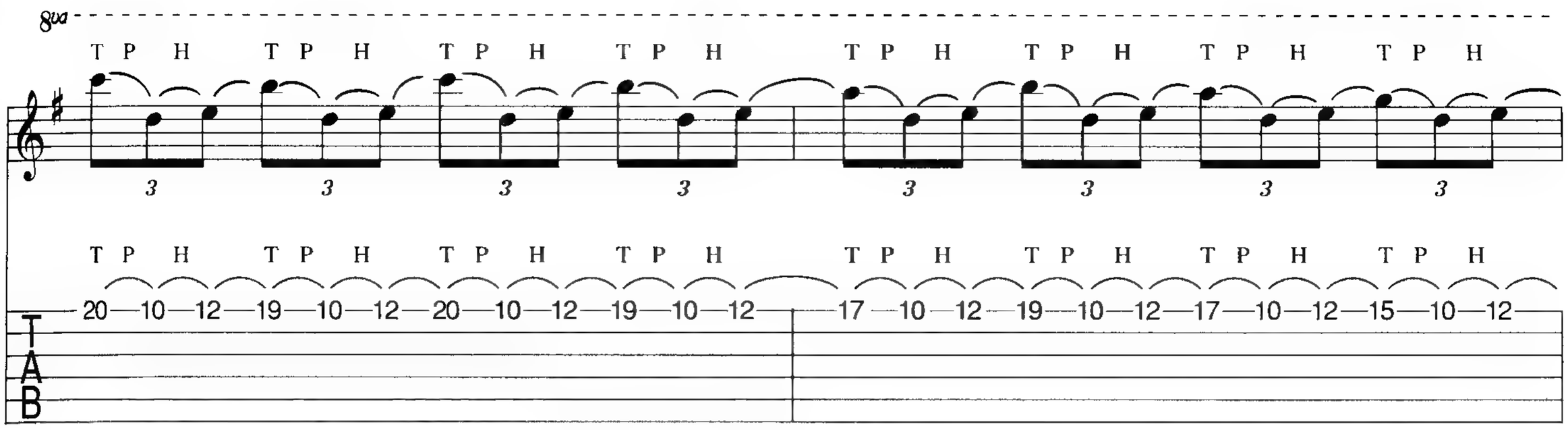
P P 3 P P P H
3 3 3 3 3 3 3

T 15 12 12 P 14 12 12 P H
A 15 15 12 15 12 12 14 12 14 12 12
B 14 14 12 14 12 14 12 12

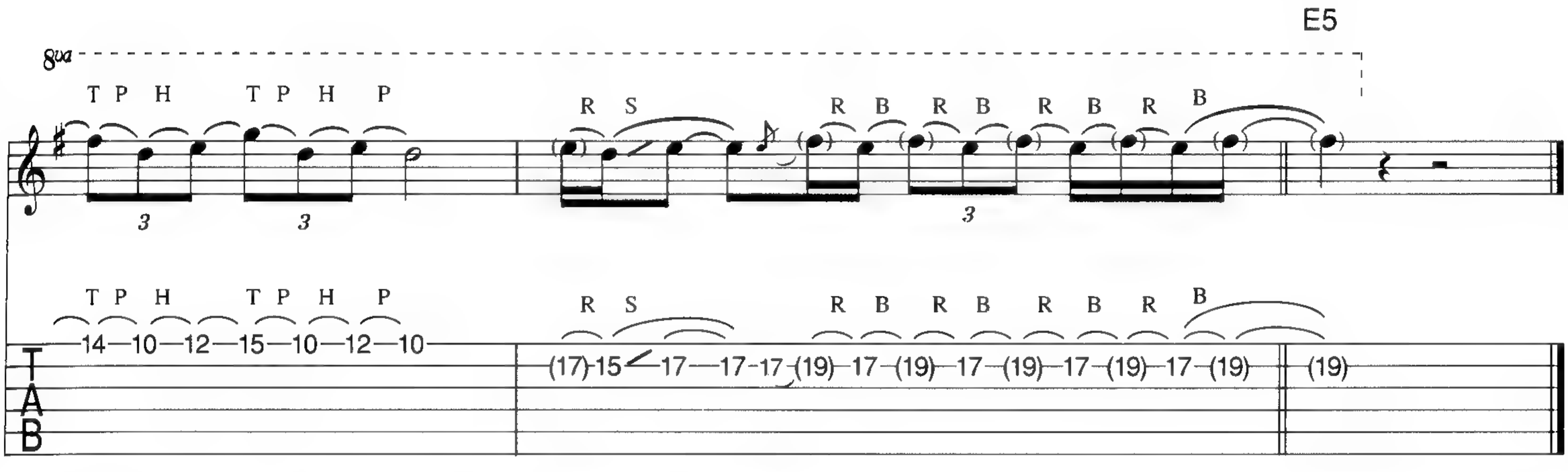
B P B R
3 3 3

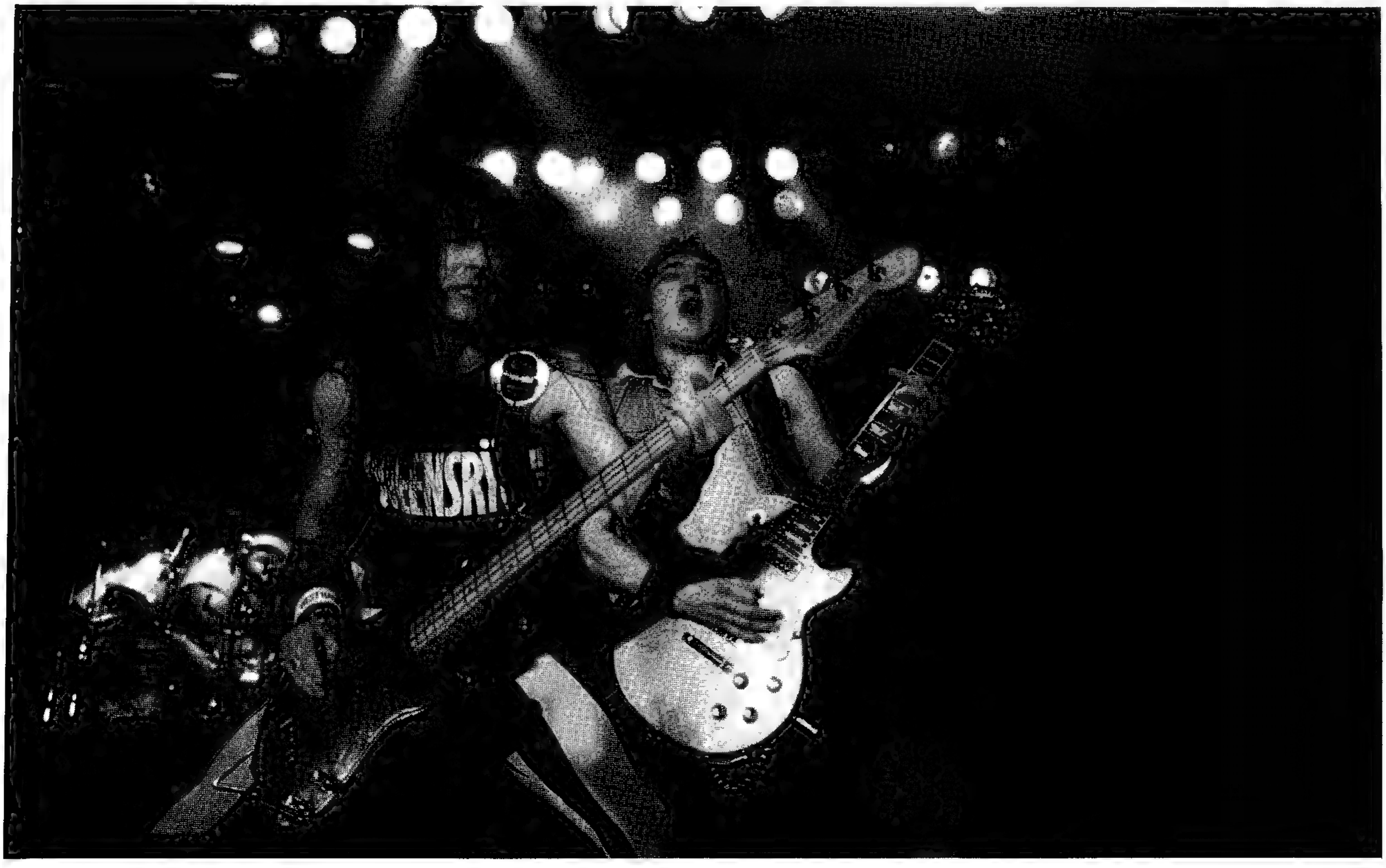
T 12 12 14 (16) 14 12 9 (12) 9 9 10 12
A 12 14 12 14 14
B

D5


8va
T P H T P H T P H T P H T P H T P H T P H T P H
3 3 3 3 3 3 3 3
T P H T P H T P H T P H T P H T P H T P H T P H
20 10 12 19 10 12 20 10 12 19 10 12 17 10 12 19 10 12 17 10 12 15 10 12
T A B

E5


8va
T P H T P H P R S R B R B R B R B
3 3 3
T P H T P H P R S R B R B R B R B
14 10 12 15 10 12 10 (17) 15 17 17 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) (19)
T A B



Powerslave

Words & Music by
Bruce Dickinson

The solos of each of the next two songs 'Powerslave' and 'Caught Somewhere In Time' are virtually a smorgasbord of any and every lick and device that can show up on a metal solo. Taking the time to master these solos will prepare you for any type of metal project that you might encounter.

The tempo for the first solo in 'Powerslave' starts off with a slow flowing groove over an arpeggiated Bm (clean tone). The slow tempo gives plenty of breathing room to allow for more diverse rhythm figures.

The harmony is primarily a Bm vamp for six measures. On measure 7, the bass adds a descending line against the Bm creating the 'slash' chords (Im-Im/bVII-Im/bVI-Im/bIII-Im/bVII) based on the B Aeolian mode (B C♯ D E F♯ G A B). The Bm/A can also be called Bm7 and Bm/G can also be called GMaj7.

Adrian's solo utilises the B Aeolian mode exclusively. He maintains solid rhythmic phrasing while still keeping the flow with plenty of legatos to smooth out the edges.

The tempo for the second solo almost doubles and the groove is definitely rock and roll. The rhythmic phrasing tightens up accordingly.

The distortion comes back on for the chords but the 4 bar cadence (Im-bVI-bII-bVII) still implies the B Aeolian mode.

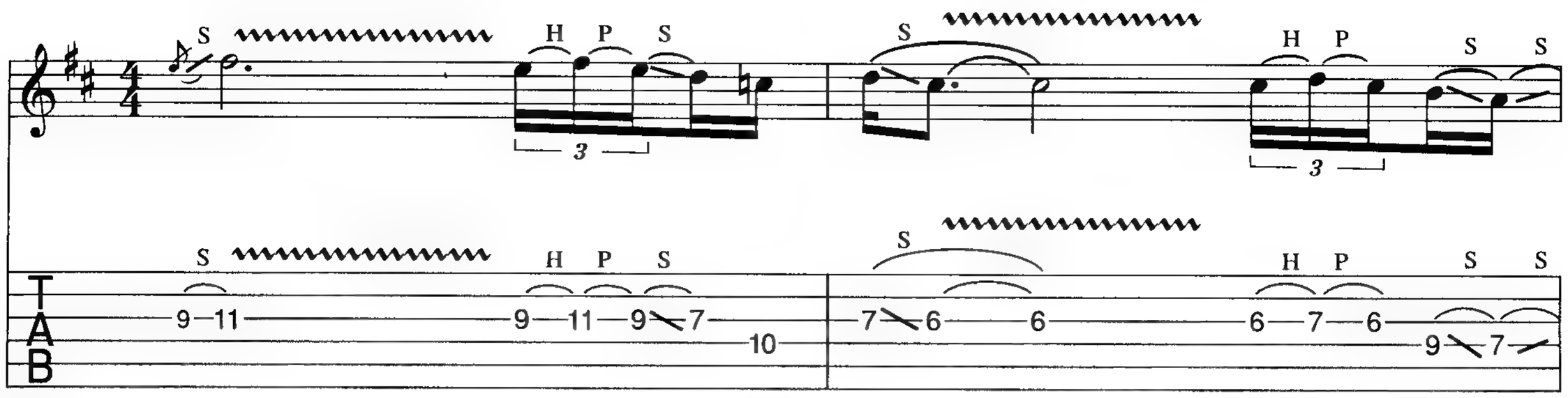
For the first two cycles Dave used the B blues scale only. At the beginning of the third cycle, he starts to spice it up by adding the minor 6th (G). During the G5 chord he adds the 11th (C). Adding the F♯ to the D5 creates a Major third, as does the addition of the C♯ to the A5. The lick on measure 13 is a hybrid between the B blues scale and the B Dorian mode (B C♯ D E F♯ G♯ A B).

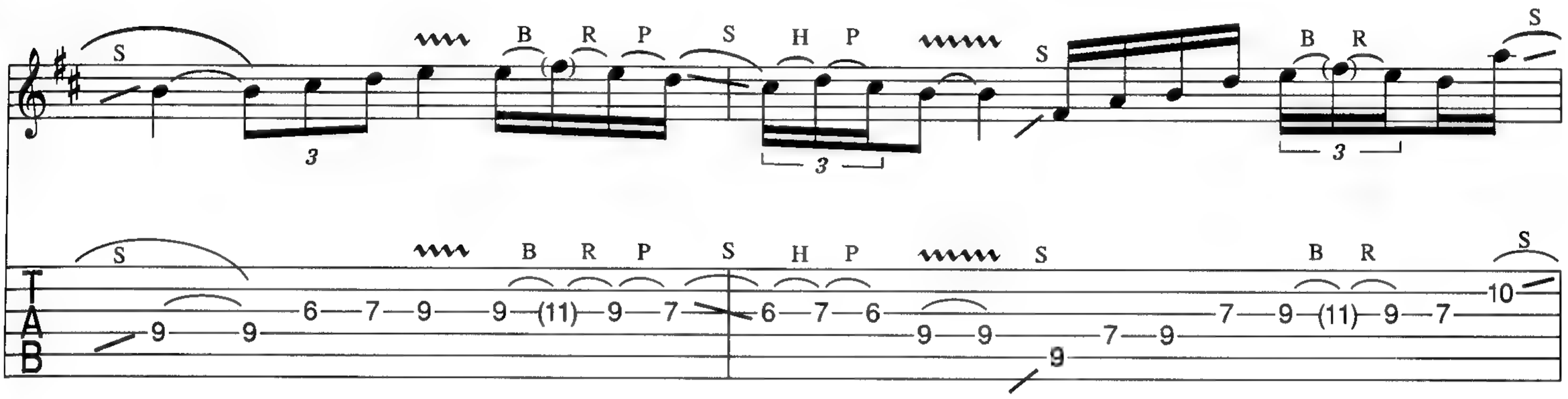
After the break it is back to the rock and roll except this time it's Adrian's turn. He starts off with a double stop line that pivots against the minor 7th (G) while bending to the Perfect 5th. Then he grooves with the blues scale for the rest of the cycle. During the next cycle he starts a tremolo pattern with the Aeolian mode and he continues the same mode until he resolves on the F♯ (perfect 5th of the scale, Major 7th of G).

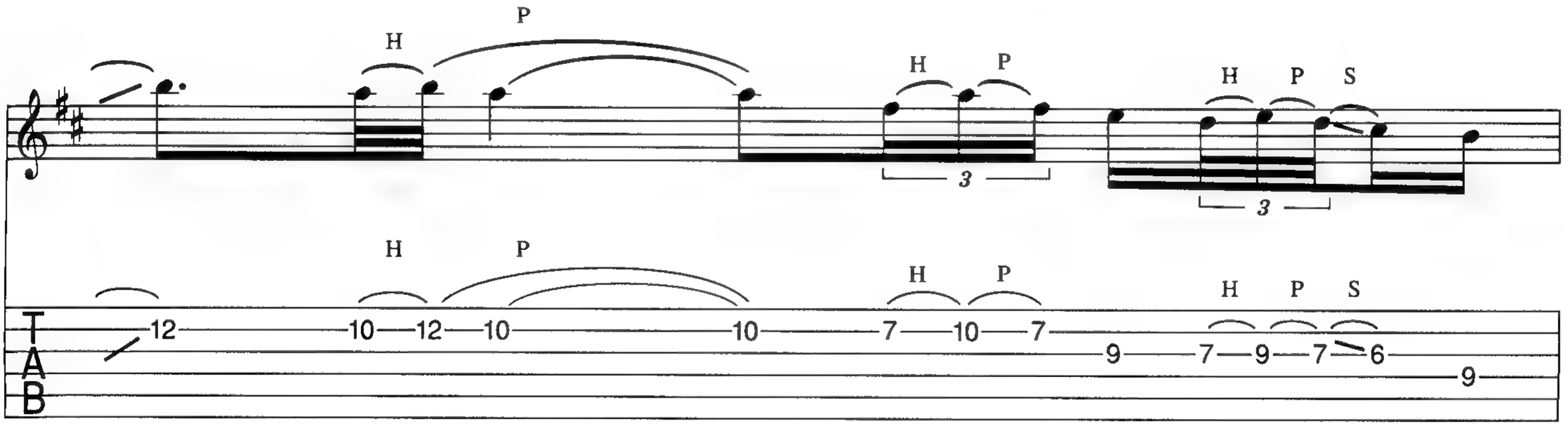
3:05

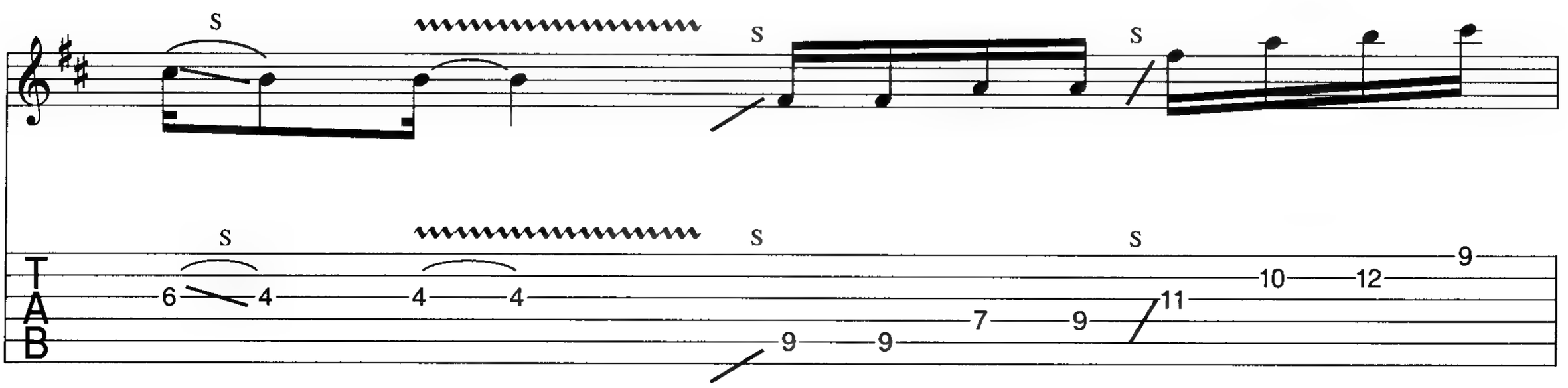
♩ = 72

Bm


S
H P S
S
H P S S
T
A
B
9 11 9 11 9 7 10
7 6 6
6 7 6 9 7


S
B R P S H P
S
B R S
T
A
B
9 9 6 7 9 9 (11) 9 7
6 7 6 9 9 7 9
9
7 9 (11) 9 7 10


H P
H P
H P S
T
A
B
12 10 12 10 10 7 10 7
9 7 9 7 6
9


S
S
S
T
A
B
6 4 4 4
9 9 7 9 11 10 12 9

Bm *Bm/A

*(Bm7)

*Bm/G Bm/D Bm7

*(Gmaj7)

Bm Bm/A

hold bend

Bm/G Bm/D Bm/A

Bm Bm/A

8va

H P B R B B

3 3

T A B

H P B R B B

15 14 15 14 16 14 16 14 15 17 14 15 17 17 (19) 17 (19) 17

Bm/G Bm/D Bm/A

8va

H P H P H P

3 3

T A B

(19) (19) 17 15 14 15 14 14 17 14 15 17 15 14 15 14 17

H P H P

Bm Bm/A

8va

H P H P S P

3

T A B

H P H P H P S P

14 15 14 17 15 14 15 14 16 14 16 15 14 12 14 12 14 12

G5 A5 G5

S H B P P S

T A B

S H B P P S

14 7 10 7 10 9 (11) 7 7 10 7 9 7 9 7 9 7 9

3:54

Faster ♩= 135

B5 G5 D5 A5

U.B U.B R hold bend R P

T A B

7 7 7 R hold bend P

10 (12) 10 (12) (12) 9 (11) 9 7 9 9 B R

7 (9) (9) 7 6 7 7

B5

S S B P B P B P

T A B

S S B P B B P B

7 9 (11) 7 10 7 9 (11) 7 10 7 9 (11) 7 10 7

7 7 7

G5 D5 A5

B P B P B P B B B

T A B

B B B B

7 7 7 10 10

9 (11) 9 (11) 9 (11) 9 (11) 10 (12) (12) 10 (12) 10

B5

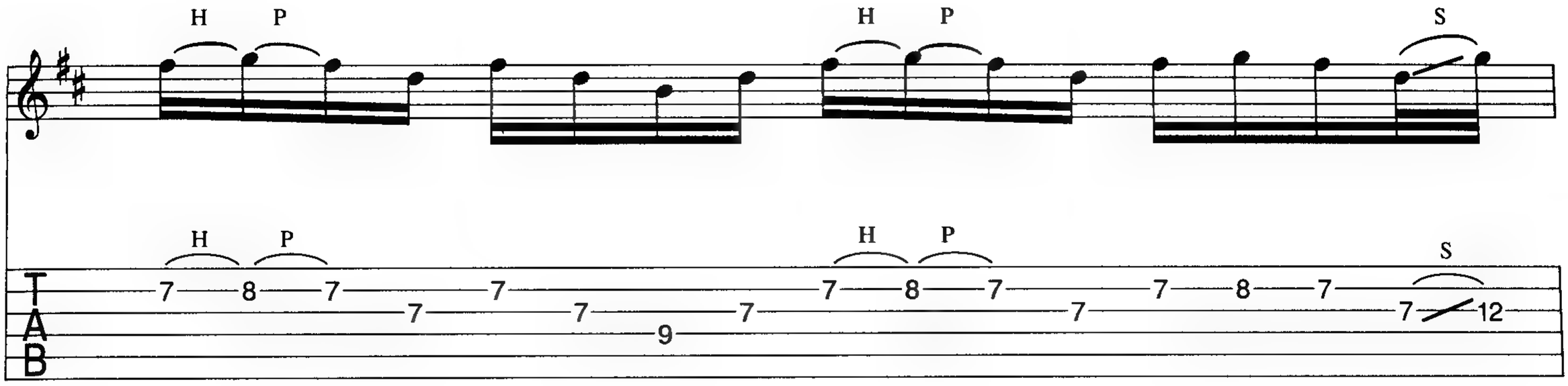
S H P H P

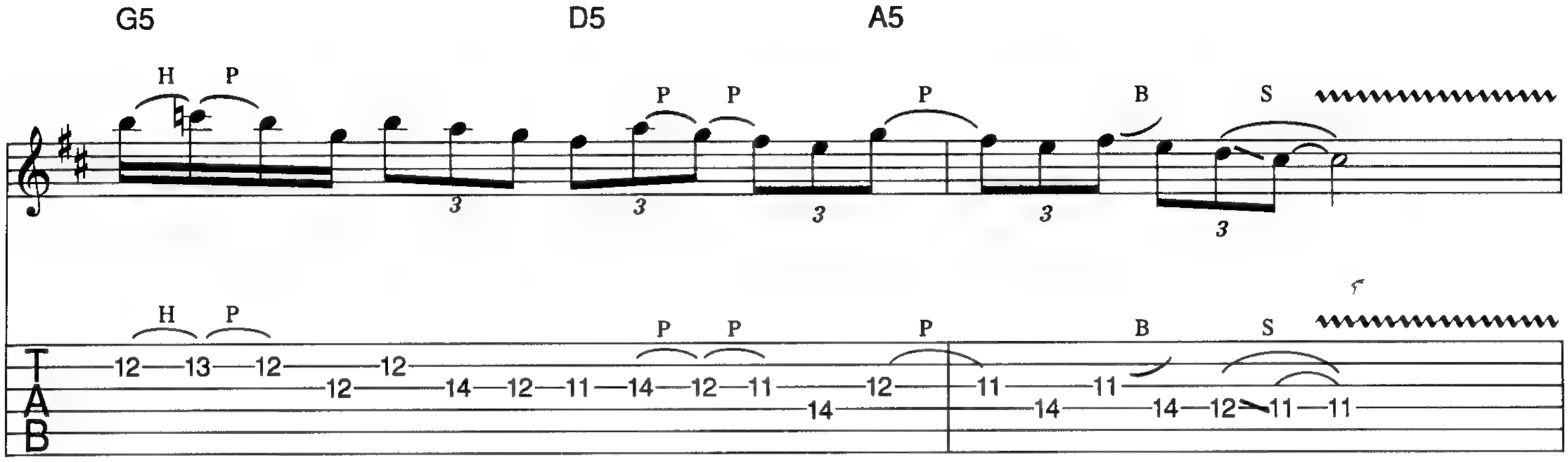
T A B

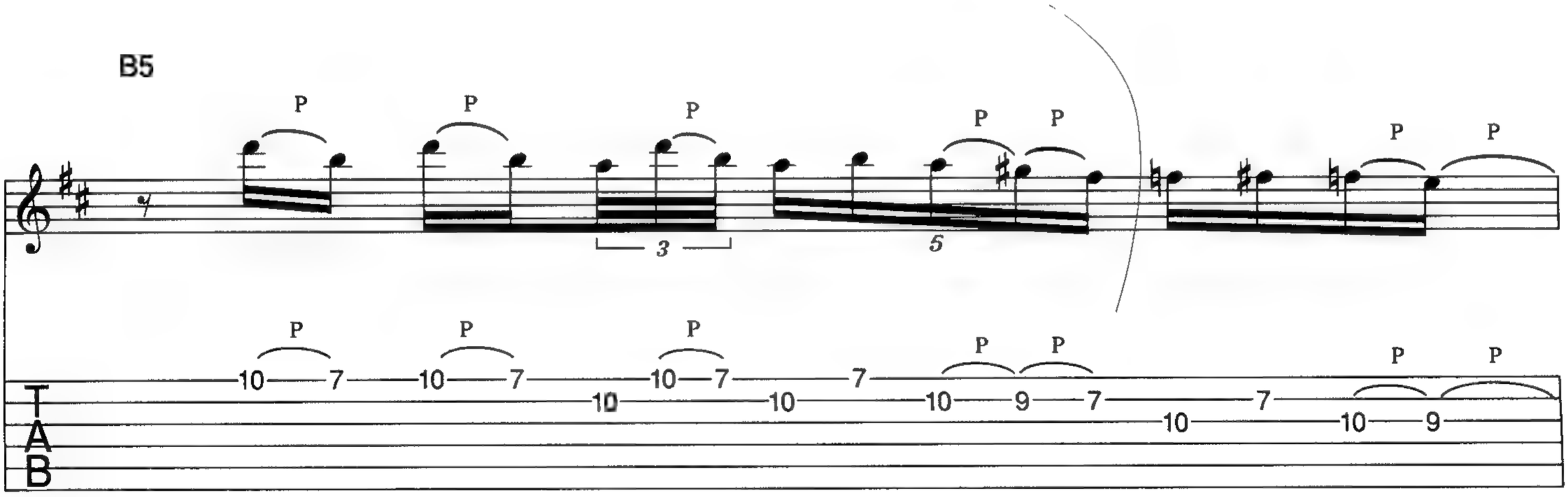
S H P H P

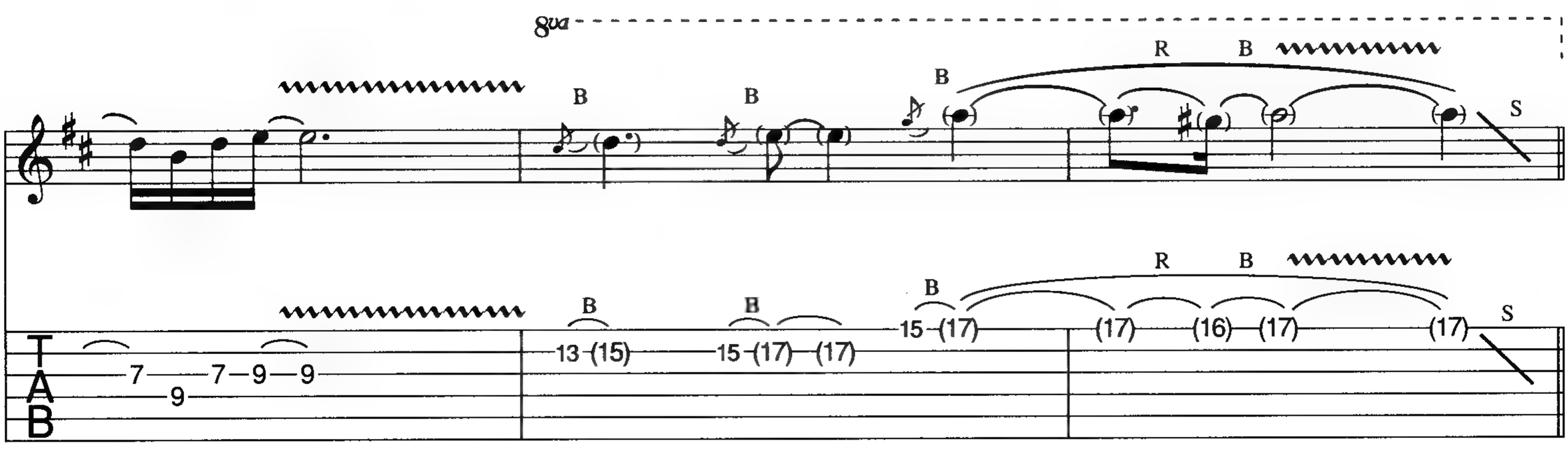
10 10 7 8 7 7 7 8 7 7

7 7 7 7 7 7 9 9

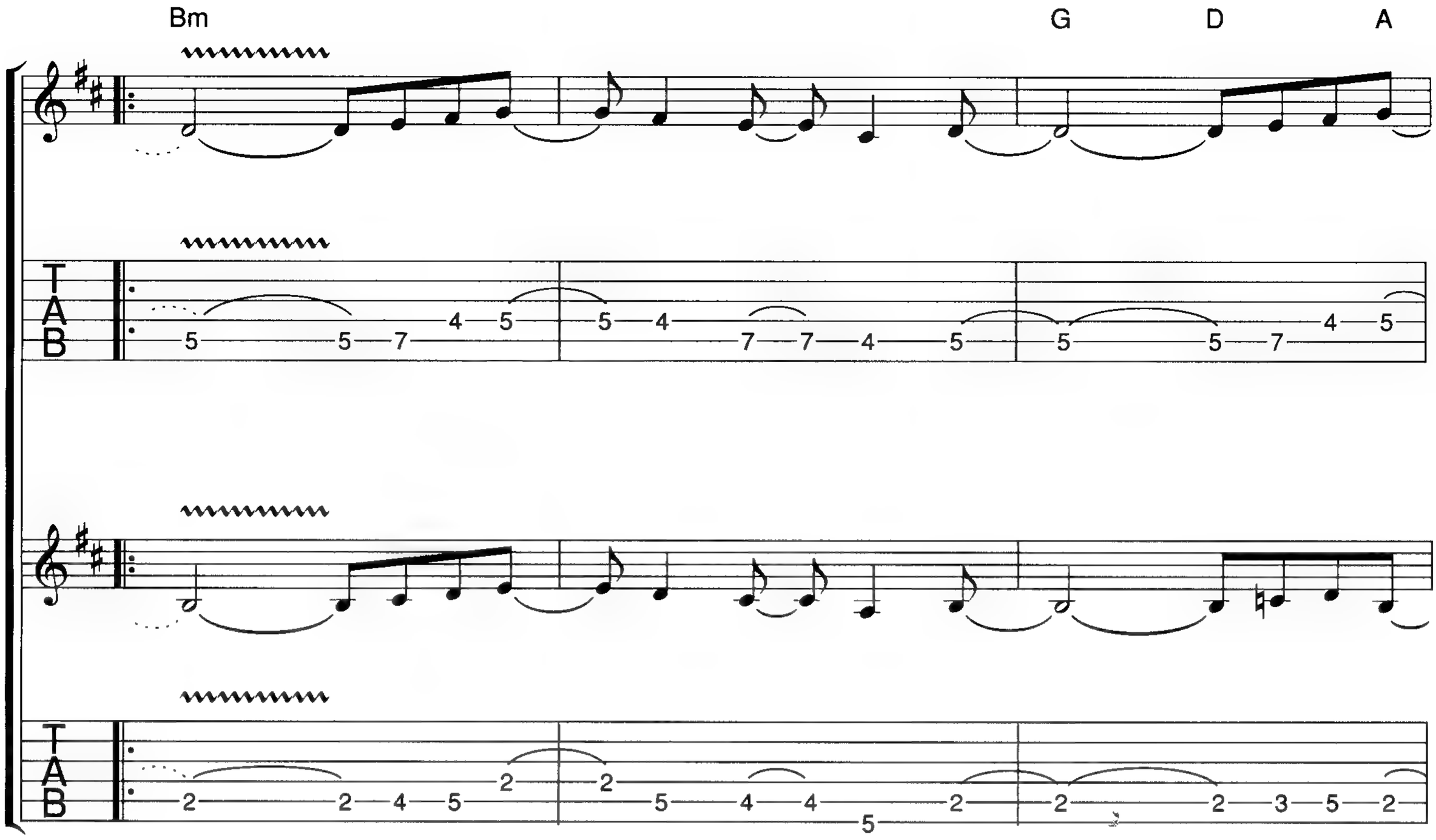

H P H P S
H P H P S
T A B
7 8 7 7 7 7 7 8 7 7 8 7 7 12
9


G5 D5 A5
H P P P P B S
H P P P P B S
T A B
12 13 12 12 12 12 14 12 11 14 12 11 12 14 11 11 14 14 12 11 11

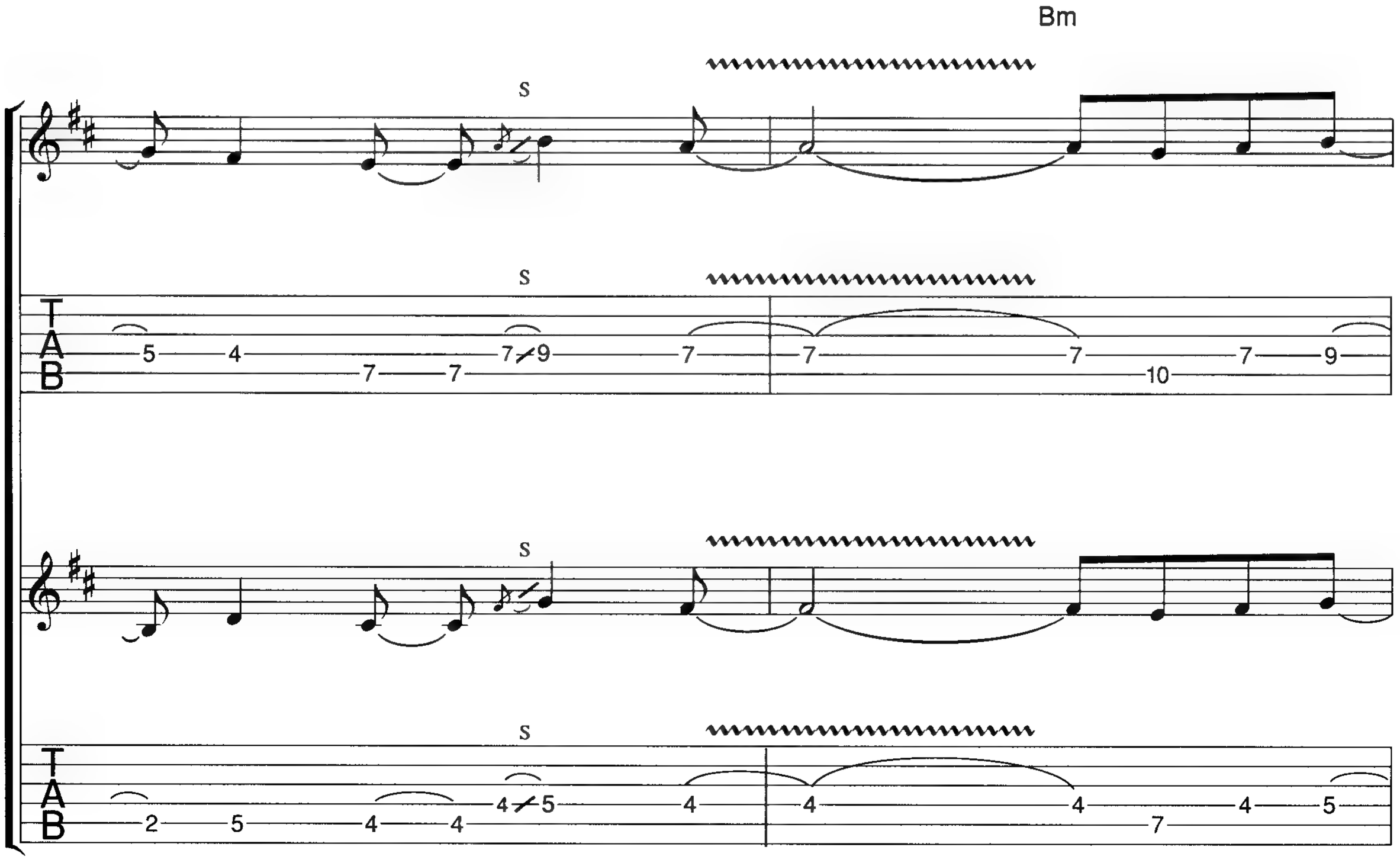

B5
P P P P P P P P
3 3 5
P P P P P P P P
T A B
10 7 10 7 10 7 7 10 10 10 9 7 7 10 10 9


G5 D5 A5
8va
B B B R B S
B B B R B S
T A B
7 9 7 9 9 13 (15) 15 (17) (17) 15 (17) (17) (16) (17) (17)

4:18



Dotted slur is for repeat only



1.

G D A

H P H P

T A B

9 7 9 7 10 10 7 9 9 5 7 4 5

H P H P

T A B

5 4 5 4 7 7 4 5 5 5 4 5 2

2.

G D A

P P

T A B

5 4 7 7 4 5 9 9 7 4 5 5 4 7 7 4 0

P

T A B

2 5 4 4 5 2 5 5 4 5 2 2 5 4 4 5 2

B5

G5 D5

B5

G5 D5 A5

8va

B5

8va

H P S

3

T A B

14 15 17 15 14 15 14 14 17 17 15 14 15 14 16 16

G5 D5 A5

H P P P H P P H P S

3

T A B

12 10 12 10 14 12 10 12 10 12 10 12 12 11 9 11 9

B5

H P S P P S

3 3

T A B

7 9 7 6 7 6 9 9 9 7 9 7 9 11 10 12 9 10

G5 D5 F5 E5

H P B S

3

T A B

12 10 9 10 9 12 9 12 (14) (14)

Caught Somewhere In Time

Words & Music by
Steve Harris

These solos are what I would describe as 'obstacle course' solos because you have constantly to be ready to shift gears while still maintaining a fast pace.

The tempo is moderately fast with a sixteenth note groove to make it more forceful and sometimes frantic. The rhythmic phrasing is full of variety but works off themes and rhythmic motifs to maintain structure. An effective device to pace long solos is to alternate between fast and slow phrases.

The tonality for the first solo revolves around Dm. The implied progression shifts between the D Dorian mode (D E F G A B C D) for four repeated 2 bar cadences and then shifts to the G Dorian mode (G A B♭ C D E F G) for two repeated 2 bar cadences. After cycling through the progression twice, the Dorian cadence is repeated two more times.

The first solo uses the modes that directly reflect the implied cadences. The partial (harmonic) at the end of measure 8 occurs approximately 1/3 higher than the 3rd fret (3.3 in tab) and then drops down a perfect 4th (-2.3 in tab). While bringing the bar up, he hammered the second fret and pulled the bar up an additional 1/2 step beyond the return bend.

At the end of measure 21 Adrian begins a trill and then begins to bring down the bar while still maintaining the trill until the release.

The tonality for the second solo is raised a whole tone to Em with the source scale of E Aeolian (E F♯ G A B C D E). The progression starts off with an 8 bar cadence that is played twice. The root movement implies Im-bIII-bVI-bVII-Im-bIII-bVII. The next 8 measures use the same source scale, but the root movement changes to Im-bIII-bVII/II-IVm-Im-bIII-bVII/II-IVm. The last 10 bars is a 'vamp' on B5 which is treated as a minor.

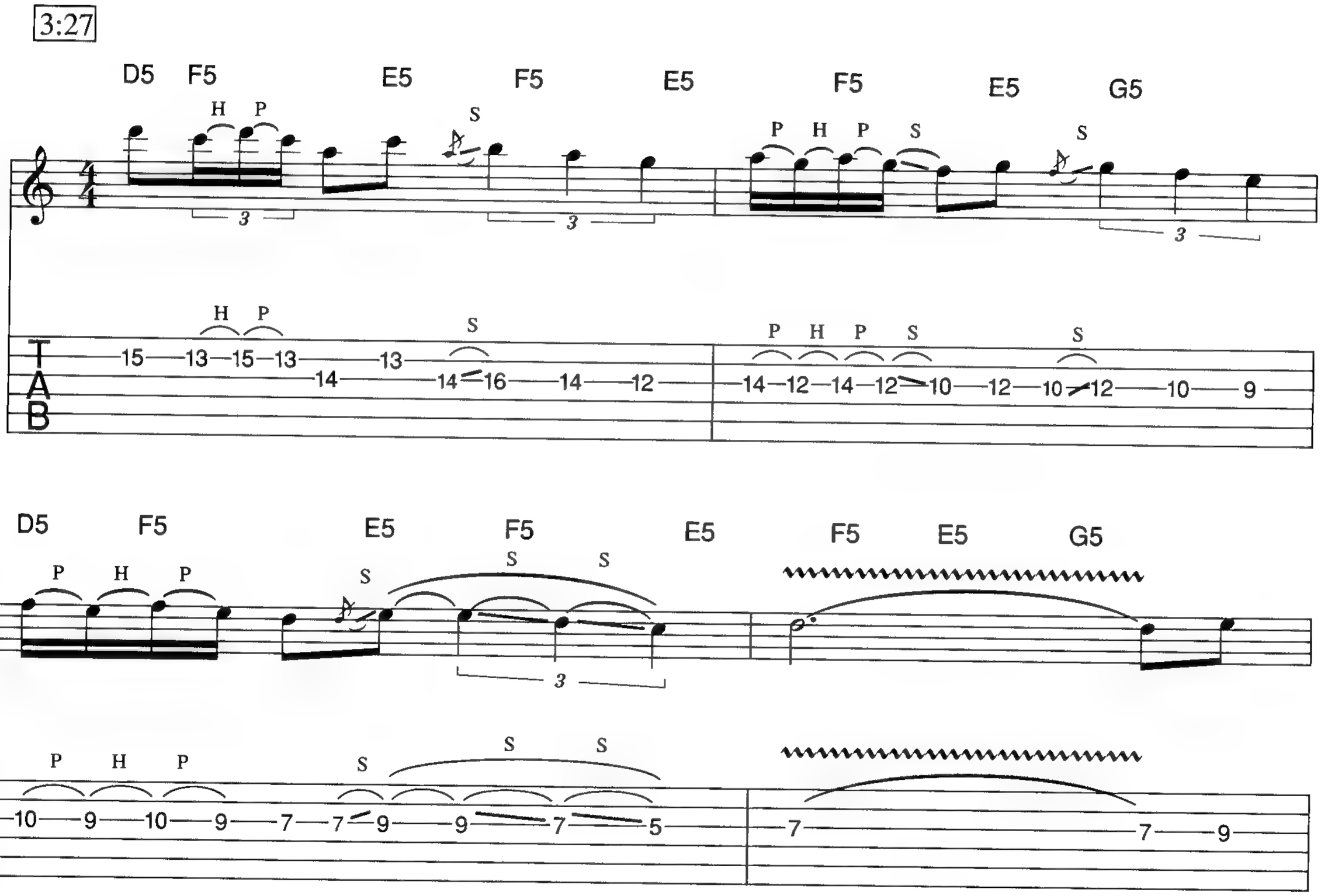
The solo for the first 24 bars, strictly uses the E Aeolian mode. In addition to the rhythmic variety, the phrases are often spiced up with the pinch harmonics (P.H.) and glissandos (long slides). The end of measure 9 of the 2nd solo starts a three note sequence (melodic pattern) in triplets that lasts for three measures until it resolves on the major 3rd of C5.

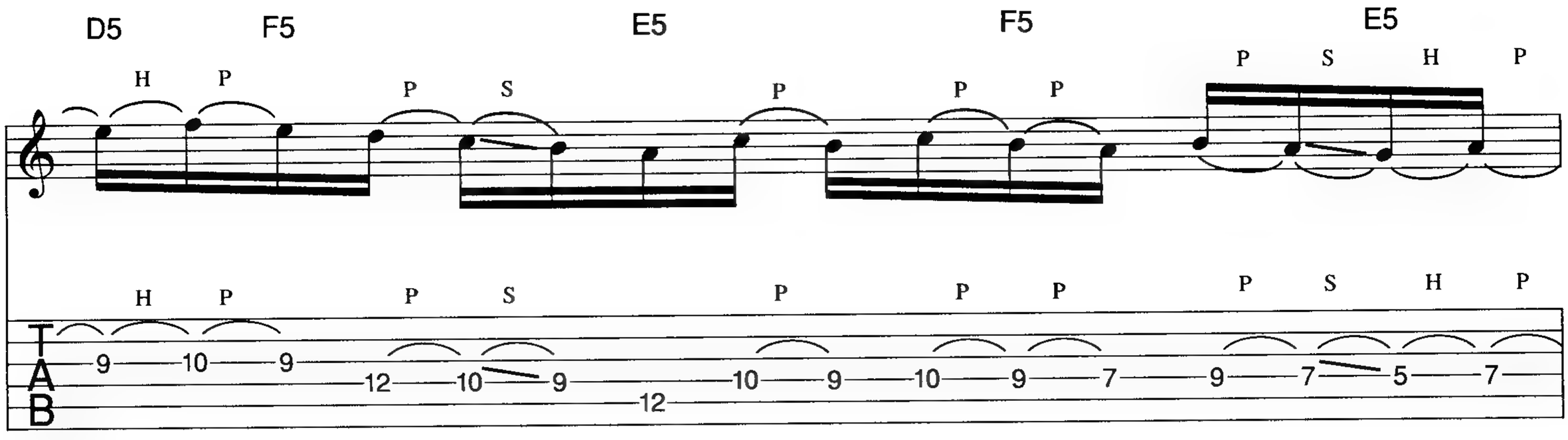
On measures 14 and 15 of the 2nd solo (during the E5-G5 change), he uses the edge of the pick to tap on a pivot note G (minor 3rd of E5 and the root of G5) while the left hand descends down the scale from below the pivot note on the first string.

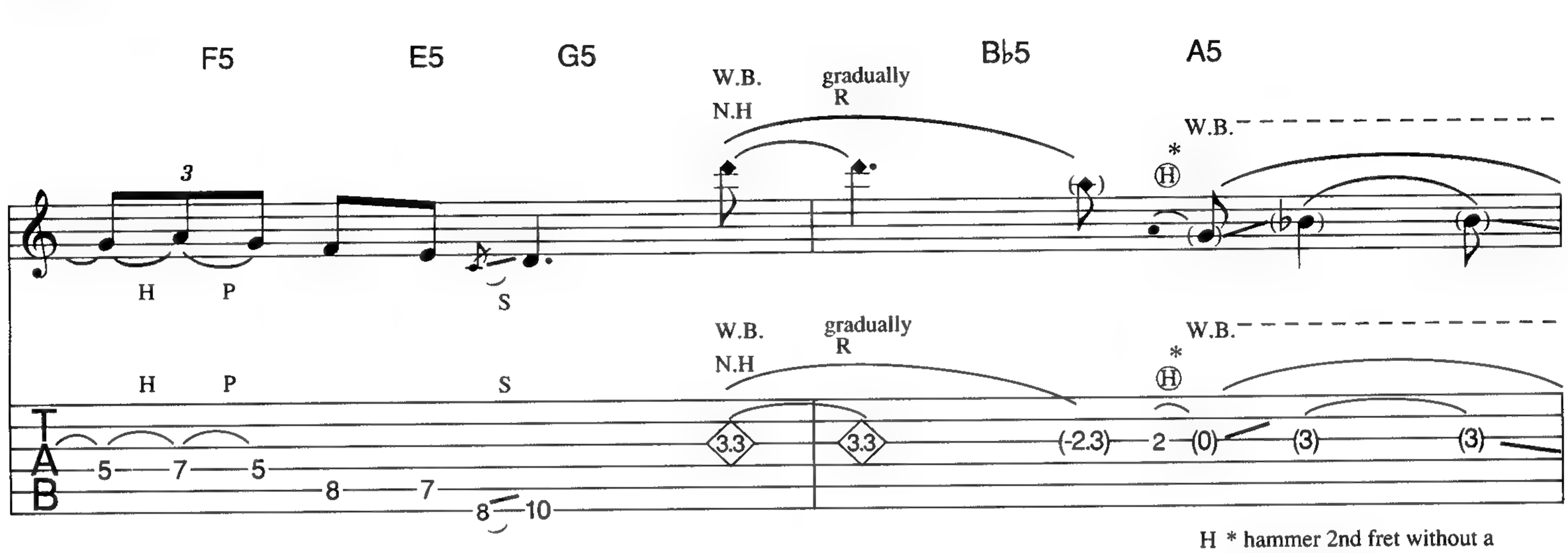
At the beginning of the B5 'vamp', on measure 26 he uses the same technique as measures 14 and 15 except this time his left hand is pivoting on the F♯ (perfect 5th) and the right hand is ascending and descending chromatically (in half steps) above the pivot note.

The tapping riff on measure 30 doesn't use the edge of the pick. This time two pivot notes are used, the right hand on the B (root) and the open B. The left hand rides the minor 7th for two bars and then starts a descending chromatic phrase.

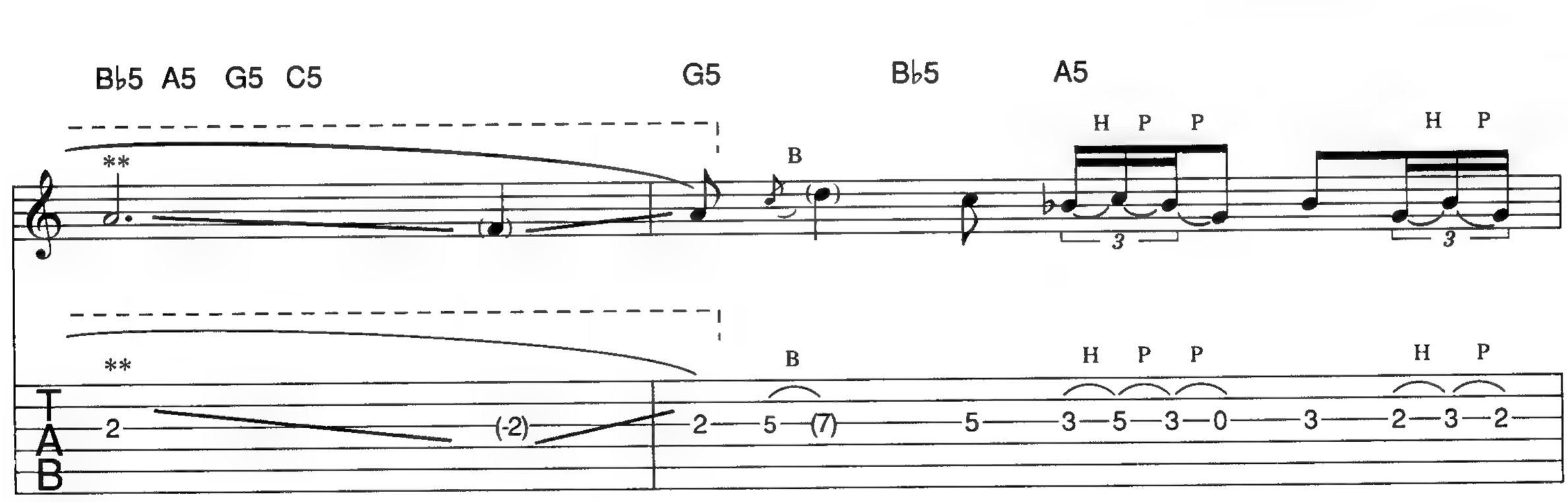
The pinch harmonic at the end (D) creates a resolution of a minor 3rd against the B5.



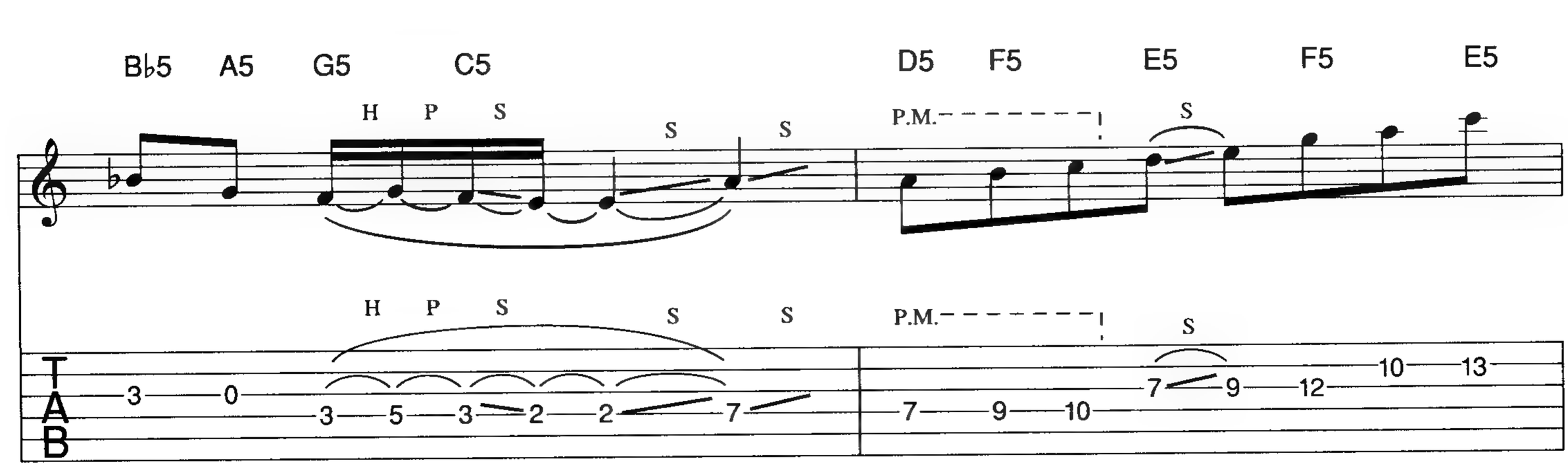




H * hammer 2nd fret without a prior note while bar is prebent down a whole tone.



** Freted note



F5 E5 G5 D5 F5 E5 F5 E5 F5 E5 G5

8va

B R

T A B

10 12 13 10 12 13 15 (17) (17) 15 13 13 15 15 12 15 13 14

D5 F5 E5 G5

8va

H P H P P H P H P

T A B

12 13 12 15 12 13 12 15 13 15 12 13 12 15 13 12 14 12 13 12

F5 E5 G5 D5 F5 E5 G5

P S R B P

T A B

14 12 10 12 (14) 12 10 13 (15) 10 13 10 10 12 10 12 10 12 10 10

F5 E5 G5 B♭5 A5

W.B. slack

B R H P H P

T A B

10 10 13 (15) 13 10 13 10 13

B♭5 A5 G5 C5 G5 B♭5 A5

W.B.

8va

H P H P H P P H

S

W.B.

H P H P H P P H

S

TAB

(10) (13) (10) (13) (10) (13) (10) (10) 15 18 17 15 17 15 18 15 18 15 18 18 17

3

* notes are based on fingering while the pitches are being changed with bar.

B♭5 A5 G5 C5 D5 F5 E5 F5 E5

8va

H P S S

H P S S

TAB

15 17 15 17 15 15 17 19 17 18 19 17 18 20

3

F5 E5 G5 D5 F5 E5 F5 E5

8va

H P B H P B R

H P B H P B R

TAB

17 18 17 20 17 20 (22) 20 18 17 18 17 20 17 20 (22) 20 18

3

F5 E5 G5 E5 G5

4:05 2nd Guitar solo

8va (8va)

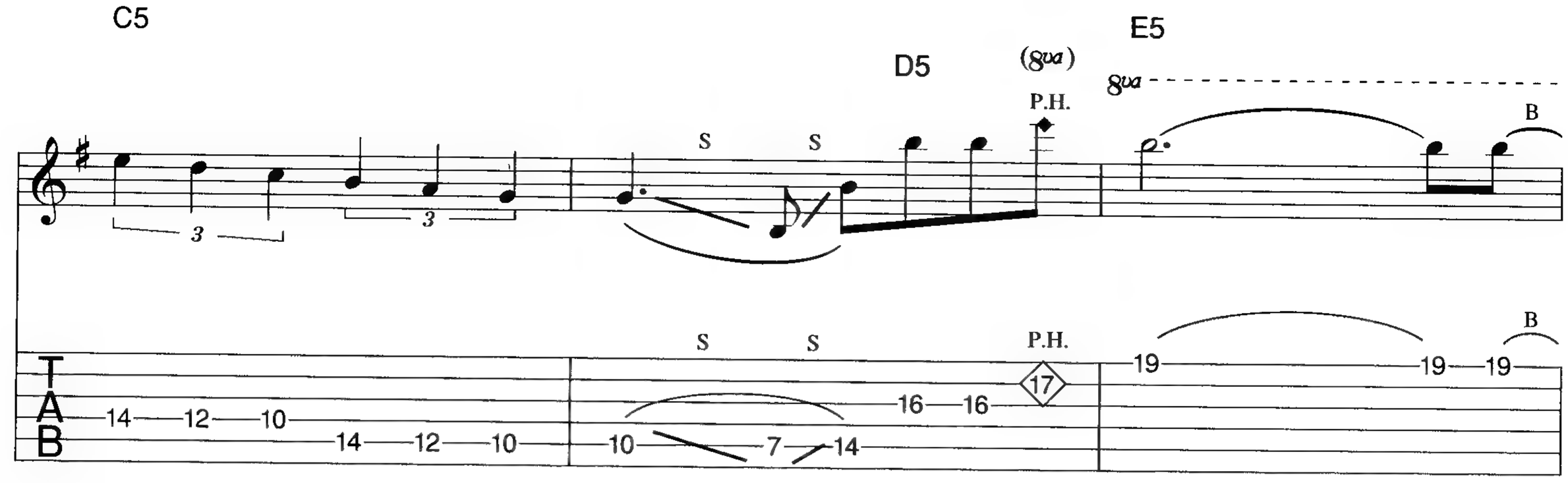
B R P P.H. P.H.

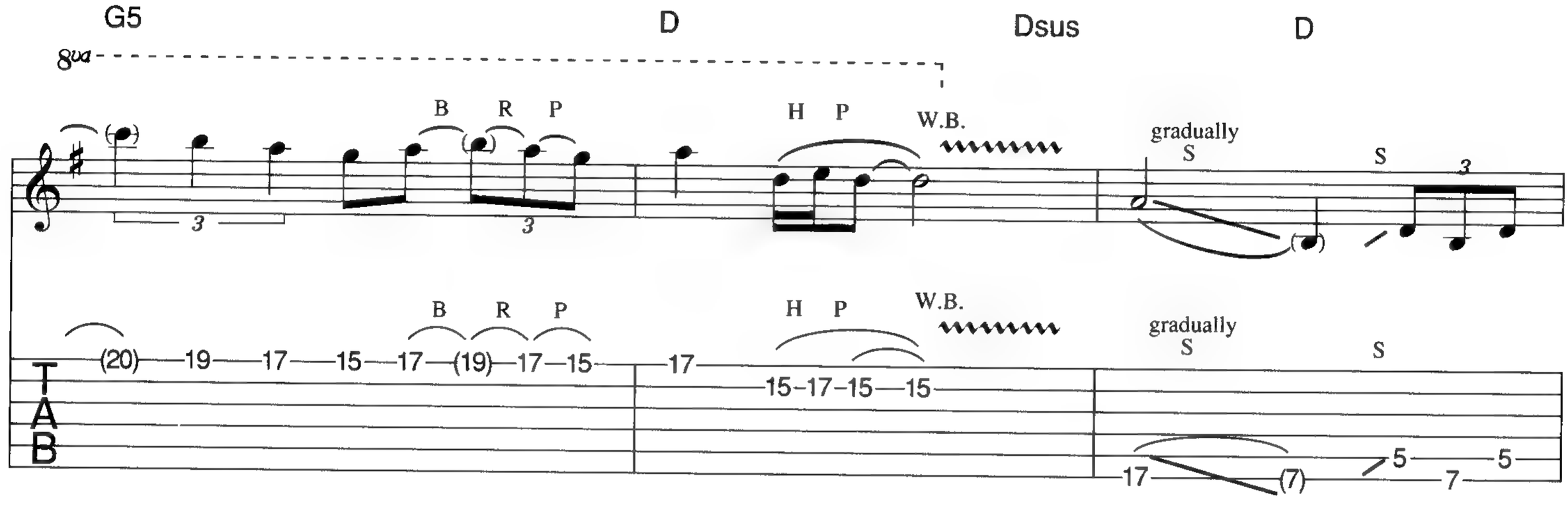
B R P P.H. P.H.

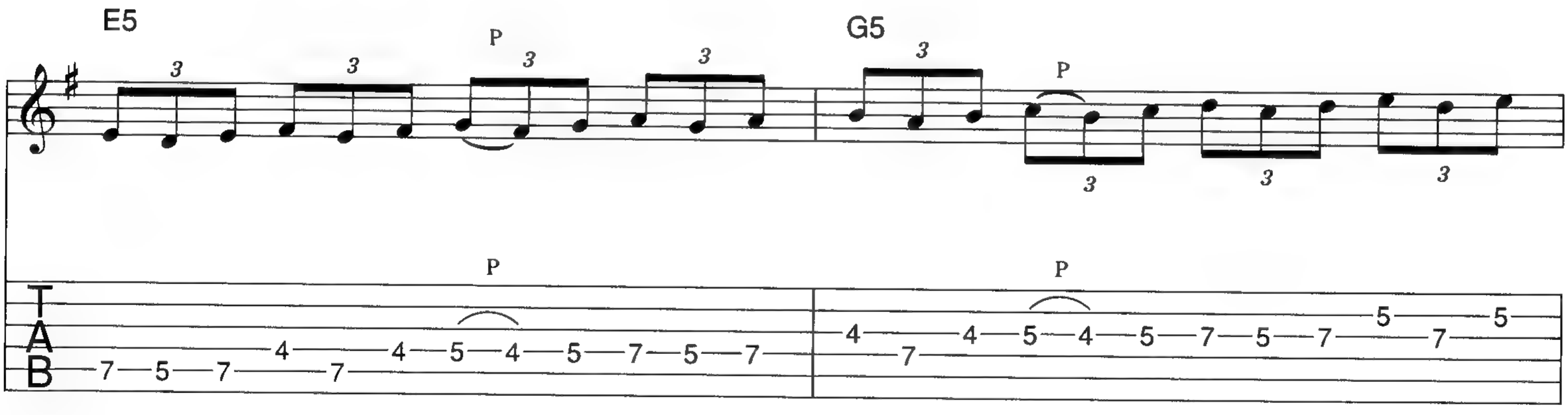
TAB

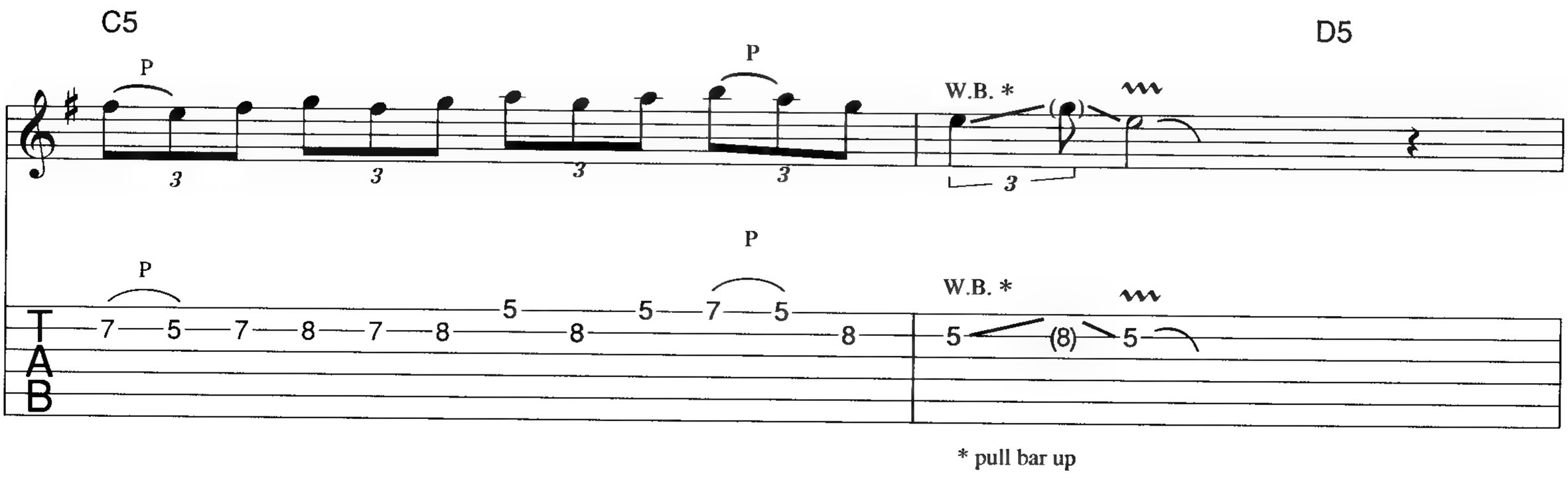
19 14 (16) (16) 14 12 15 15 13 12 14 12 11

3

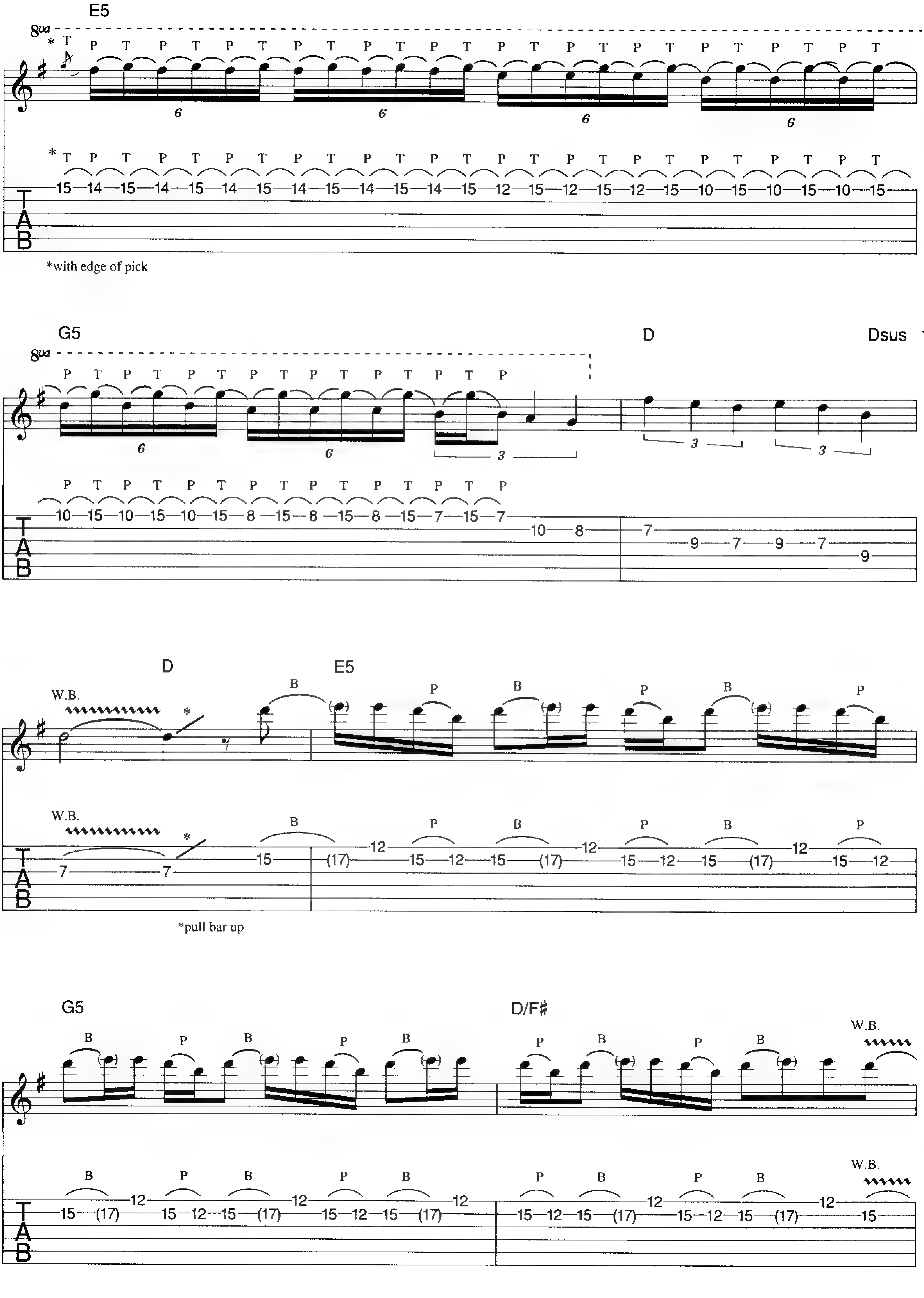

C5
D5
(8va)
E5
8va
P.H.
B
S
S
3
3
T
A
B
14 12 10
14 12 10
10 7 14
16 16
17
19 19 19


G5
D
Dsus
D
8va
B R P
H P
W.B.
gradually
S
S
3
T
A
B
(20) 19 17 15 17 (19) 17 15
17
15 17 15 15
17 (7) 5 7 5


E5
G5
P
3
T
A
B
7 5 7 4 4 5 4 5 7 5 7
4 4 5 4 5 7 5 7 5 7


C5
D5
P
W.B. *
3
T
A
B
7 5 7 8 7 8 5 8 5 7 5 8
5 (8) 5

* pull bar up


E5
8va
*with edge of pick
G5
D
Dsus
D
E5
W.B.
*pull bar up
G5
D/F♯
W.B.

A5 E5 G5

gradually S P.M.

(15) 7 7 10 9 12 10 9 12 11 9 12 11 9 11

D/F♯ A5

H H H 3 3 3 3 3 H H S

7 8 7 9 7 9 5 7 4 5 7 4 5 7 4 4 4

B5

8va

* T P T P T P T P T P T P T P T P T P T P T P T P T P T P

6 6 6 6

15 14 15 14 15 14 15 14 15 14 16 14 16 14 17 14 17 14 17 14 17 14 17 14 17

*T= with edge of pick

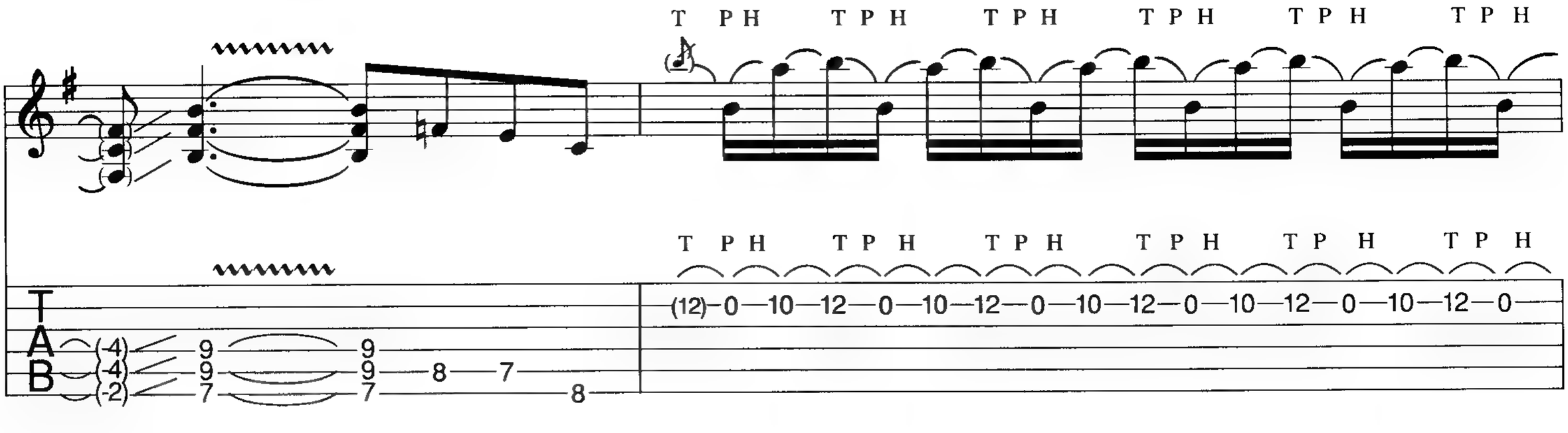
8va

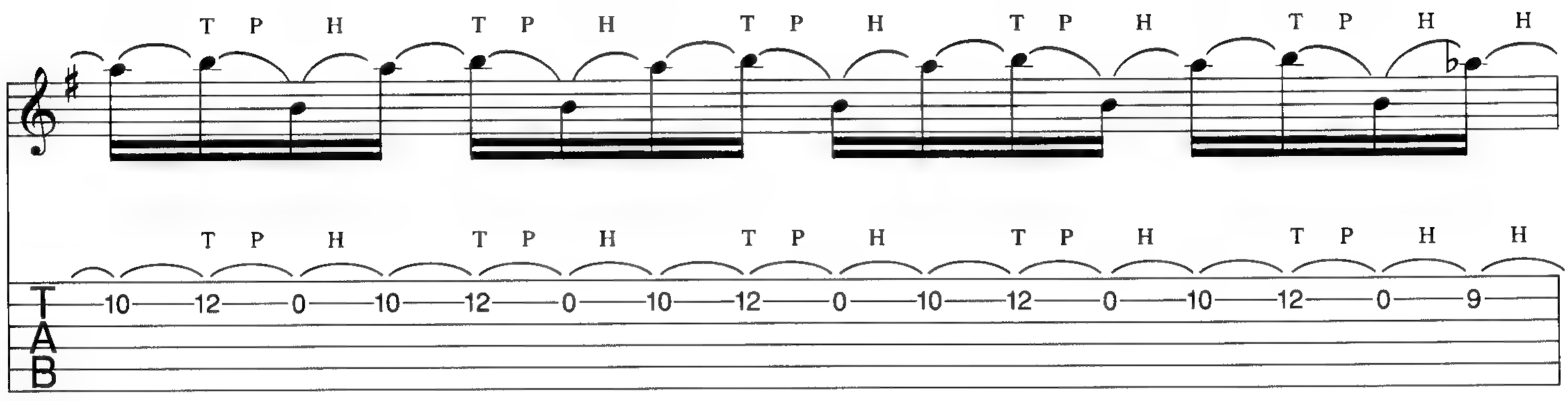
H T P H P T P H P

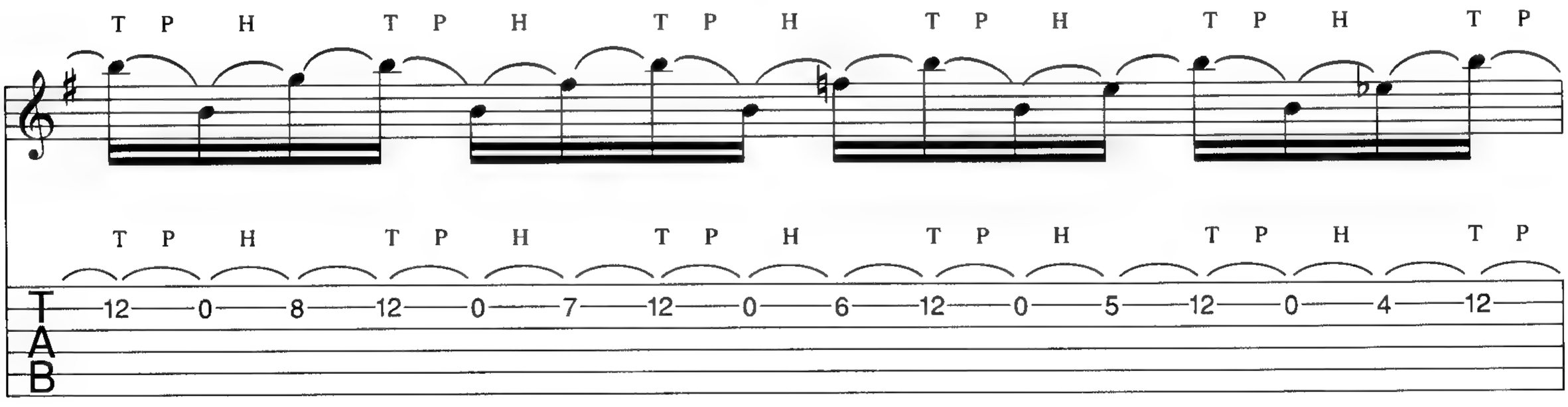
6 3

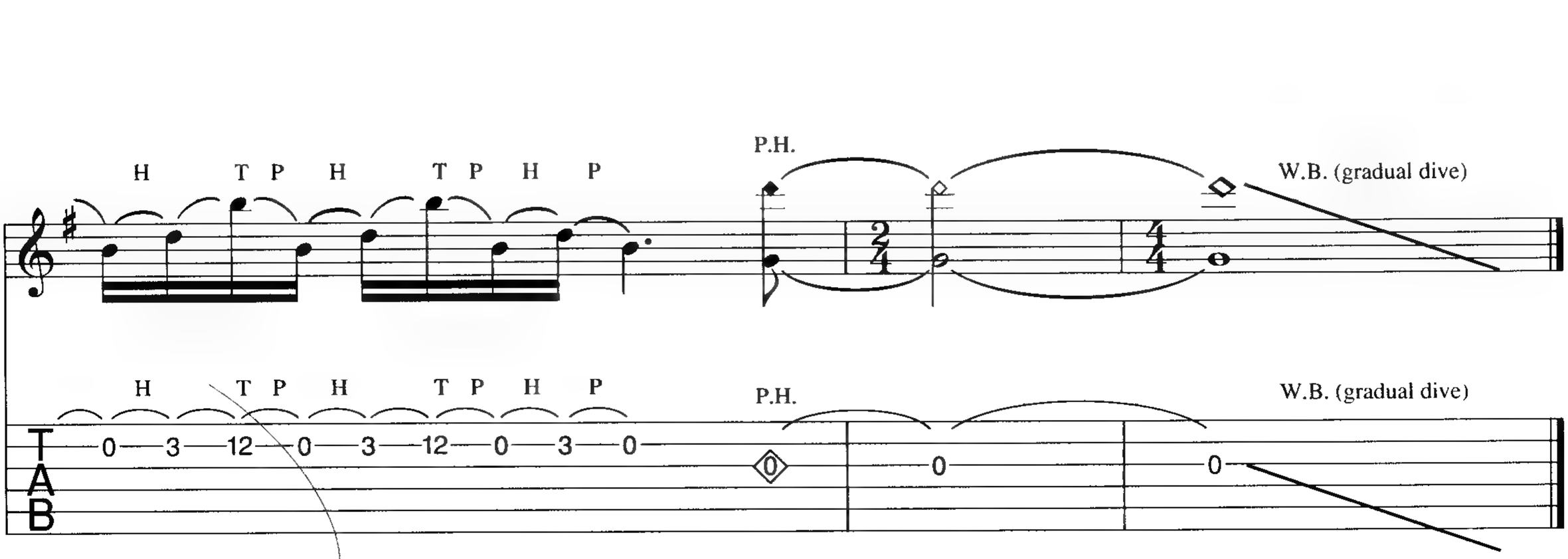
W.B. gradually

14 17 14 15 14 17 14 15 14 (17) (17) 9 9 7 9 9 7 (-4) (-4) (-2)


T P H T P H T P H T P H T P H T P H
T P H T P H T P H T P H T P H T P H
(12)-0-10-12-0-10-12-0-10-12-0-10-12-0-10-12-0
(-4) 9 9
(-4) 9 9 8 7
(-2) 7 7 8
T A B


T P H T P H T P H T P H T P H H
T P H T P H T P H T P H T P H H
10-12-0-10-12-0-10-12-0-10-12-0-10-12-0-9
T A B


T P H T P H T P H T P H T P H T P
T P H T P H T P H T P H T P H T P
12-0-8-12-0-7-12-0-6-12-0-5-12-0-4-12
T A B


H T P H T P H P
P.H.
W.B. (gradual dive)
H T P H T P H P
P.H.
W.B. (gradual dive)
0-3-12-0-3-12-0-3-0
0
0
0
T A B

Aces High

Words & Music by
Steve Harris

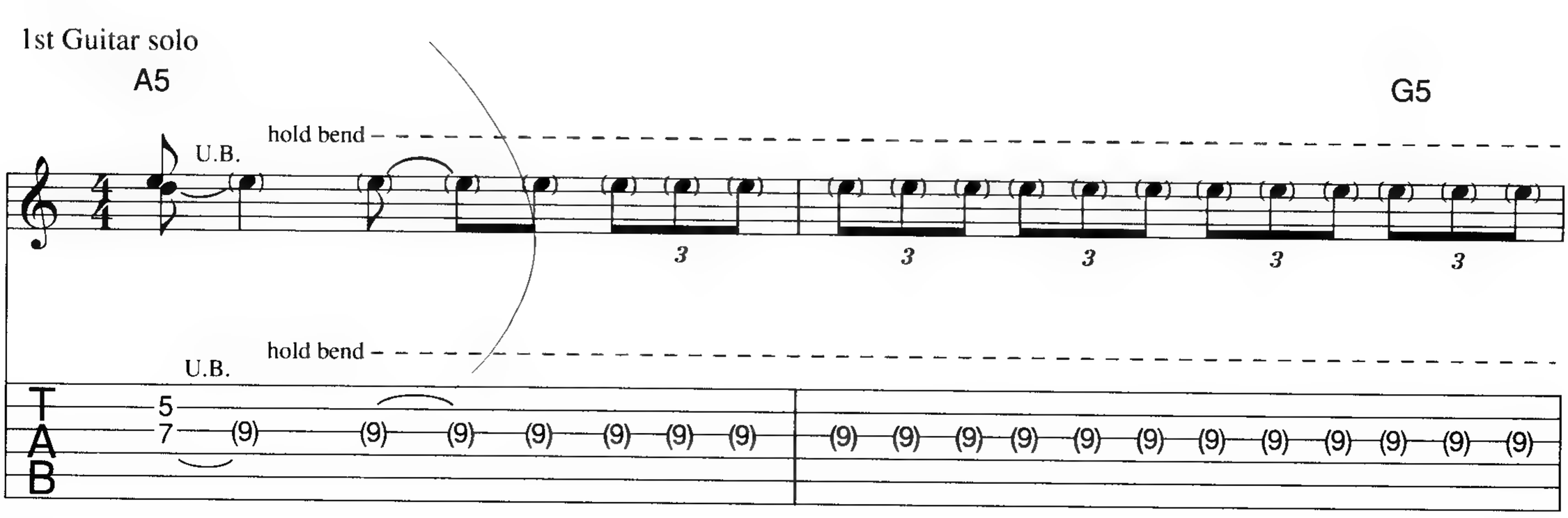
The first thing that stands out about this song is the fast driving tempo. While the pace can be intimidating it is important to remember that the rhythm figures are much simpler for fast tempos.

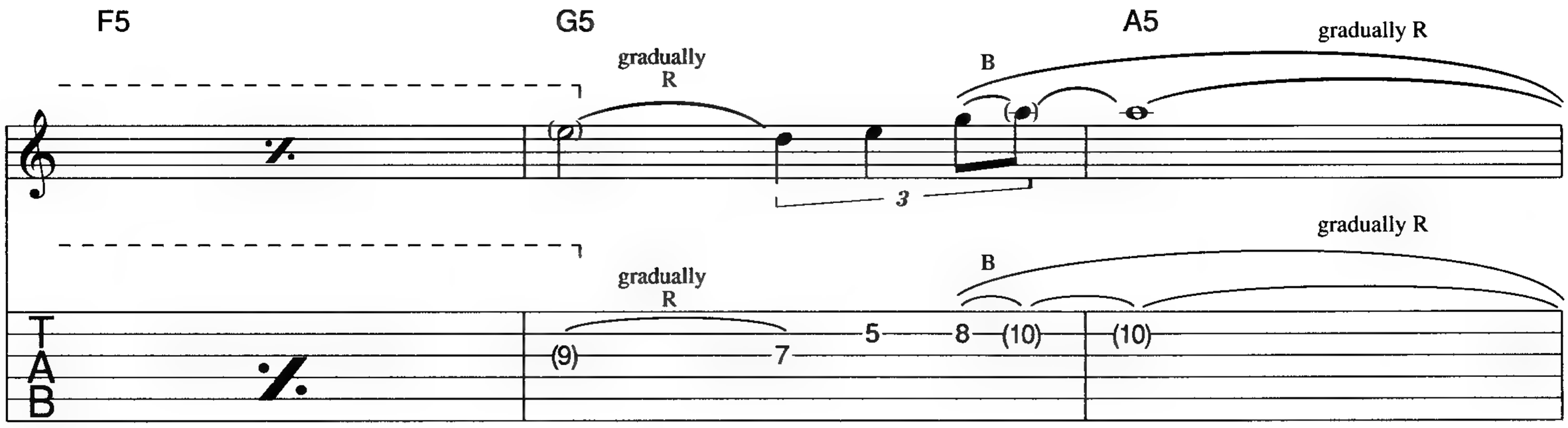
Each solo is structured to last 16 bars (two 8 bar cycles) each. The root movement of each cycle implies an Aeolian progression. The progression for the first solo is based on A Aeolian (A B C D E F G A) and the second solo is based on B Aeolian (B C# D E F# G A B).

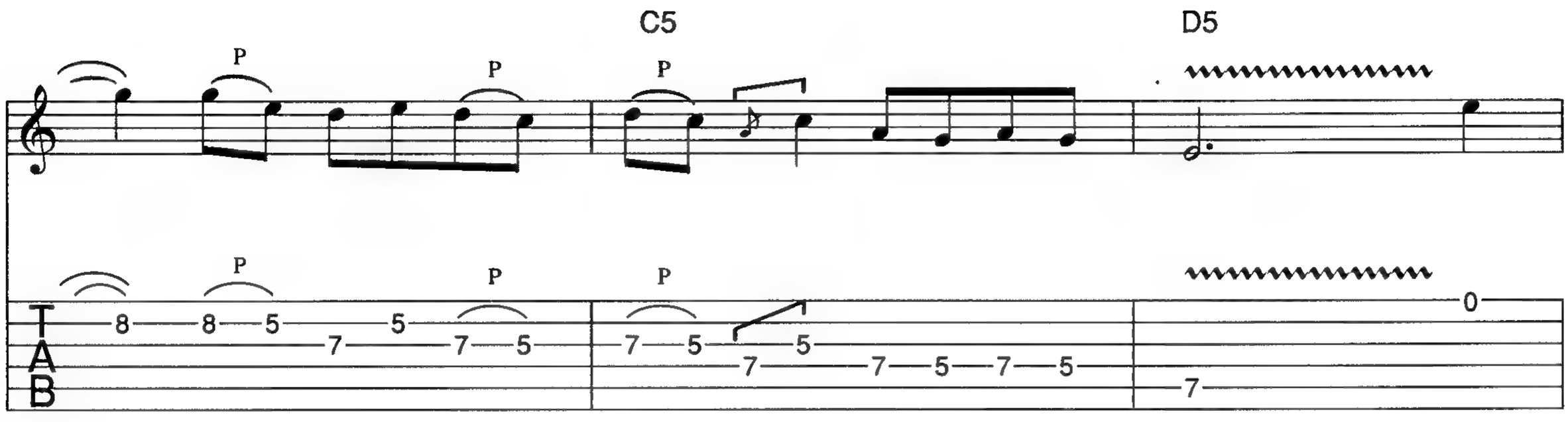
Dave starts the first solo with A minor pentatonic (A C D E G A) for the first cycle and A Aeolian for the second cycle. Rhythmically, the phrasing is primarily straight triplet and eighth note figures. During measures 9-11, the triplets outline the Am(add9) arpeggio using the open E for the 5th. The climax begins at measure 13 when the ascending line breaks off from the main figure until it resolves with a bend to the root.

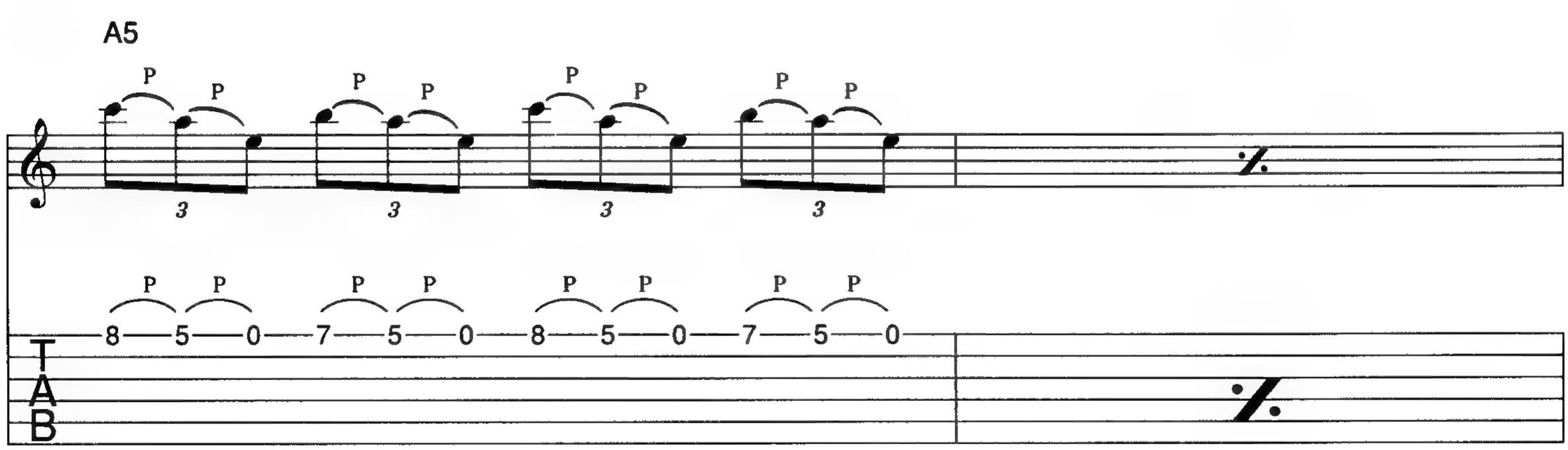
Adrian starts his solo off with an eight note cross rhythm that uses a three note phrase in B Aeolian mode while pedalling on the open B string for the root. On measure 5 he switches to a two note phrase and continues the pedal tone for three more measures. He rides out the rest of the solo with an Aeolian laced Blues scale until he resolves with a bend to B which is the root of the scale and the 5th of the E5 chord.

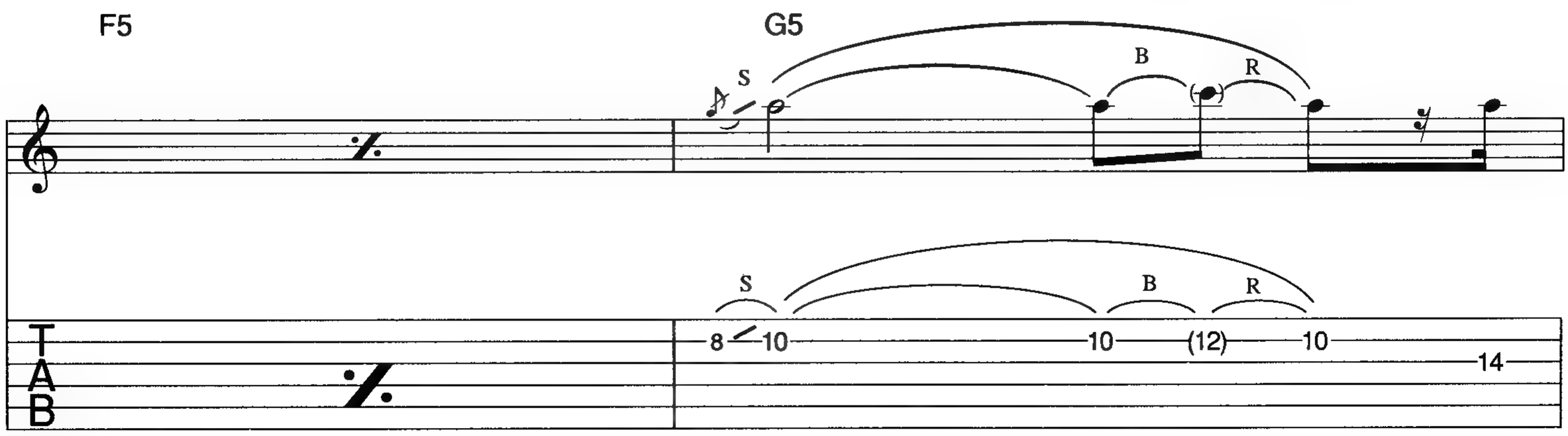
2:08




F5
G5
A5
gradually R
gradually R
B
gradually R
gradually R
B
3
T
A
B
(9) 7 5 8 (10) (10)


C5
D5
P
T
A
B
8 8 5 7 5 7 5
7 5 5 7 7 5 7 5
0
7


A5
P
3
T
A
B
8 5 0 7 5 0 8 5 0 7 5 0


F5
G5
S
B
R
T
A
B
8 10 10 (12) 10
14

A5

8va

hold bend

H P H H P H H P P B

3 3 3 3

T
A
B

12—14—12 14 12—14 12—13—12 14 12—13 15 12—13—12—15—(17)

hold bend

C5 D5

2:22 B5

2nd Guitar solo

8va

(hold bend) gradually R S

(hold bend) gradually R S

P P P P P P P P P P

(17) (17) 15 15—12—0—15—14—12—15—12

G5

P P P P P P P P P P P P P P P P P P P P P P

0—15—14—12—15—12—0—15 14—12—15—12—0—15—14—12

A5 B5

P P P P.H P P.H P P P P P P P P P

15—12—0—15—14—12—0—0 12—0—10—0—8—0—10—0

D5

P P P P P P P P

T 8 0 7 0 8 0 7 0 5 0 7 0 8 0 7 0
A
B

E5

* B R B R B R S

T 6 (7) 6 (7) 6 (7) 6
A
B

B5

S

S

T 9 10
A 7 9 7
B

*Vibrato in eighth notes

G5

P P P B hold bend partial R R P S

T 10 9 7 9 9 7 9 (11) (11) (10) 9 7 9 7 9 9 7 9
A
B

A5

B R B R P

T 5 (6) 5 (6) 5 7 5
A
B

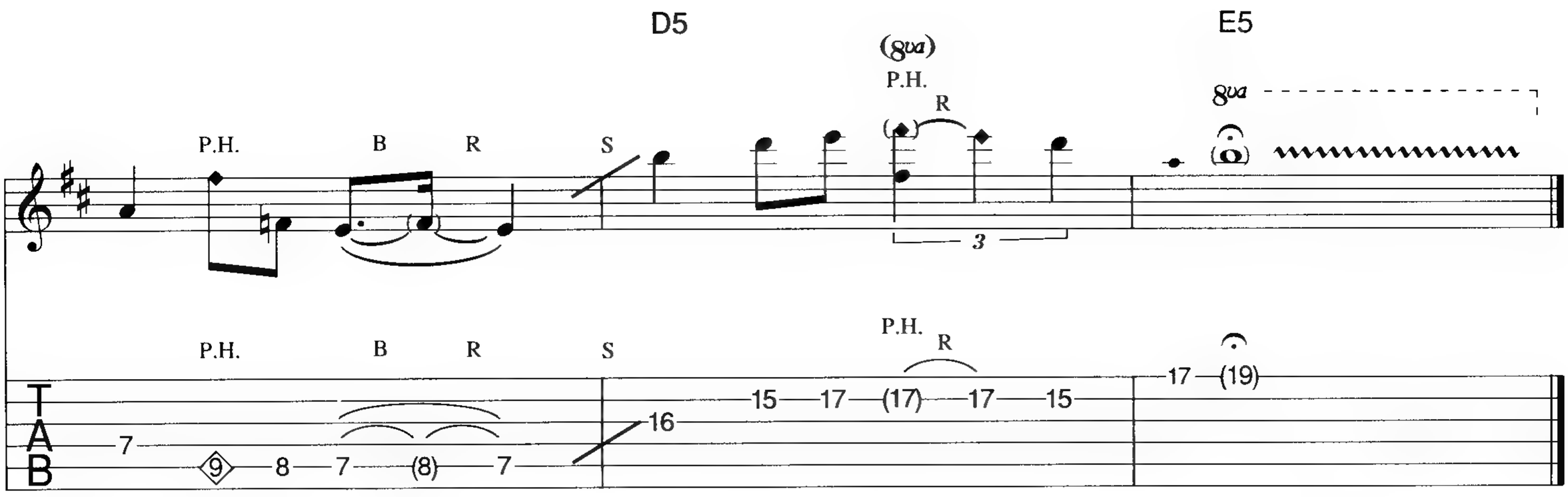
B5

(8va)

P.H.

P.H.

T 7 10 7 9 9 8
A
B


D5
E5
(8va)
8va
P.H.
R
B
S
3
T
A
B
7
9
8
7
(8)
7
16
15
17
(17)
17
15
17
(19)

Die With Your Boots On

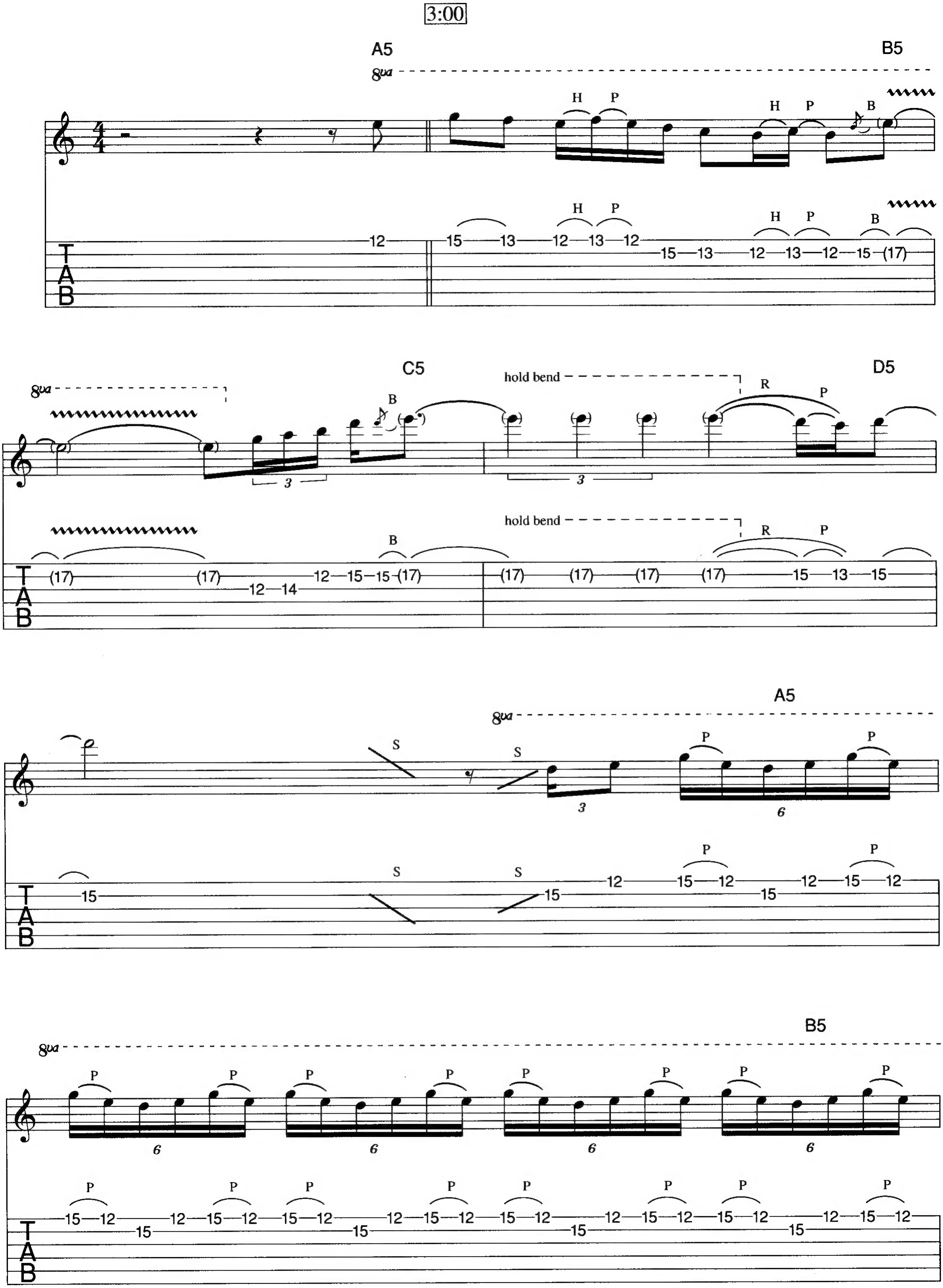
Words & Music by
Adrian Smith, Steve Harris and Bruce Dickinson

The tempo for 'Die With Your Boots On' is moderately fast without being rigid. The excitement and tension come from the ascending progression and the busy bass line.

Harmonically, only 5(no 3rd) type chords are used and the progression just walks up the A Aeolian mode implying a (Im-IIm-bIII-IVm) cadence. During the dual guitar section at the end, the cadence is changed to (Im-bVI-bVII-Im).

The development of this solo is a slight departure from normal procedure. Usually, Dave and Adrian like to start things off with blues scales oriented phrases and then add other diatonic scales to the blues scale so that the solos become progressively spicier. This solo starts immediately with the A Aeolian mode (A B C D E F G A) for one measure and then the blues scale phrasing begins and it continues for seven measures until the Aeolian begins to work its way back in.

The dual guitar harmonies are playing diatonic 12ths (octave plus 5th) apart except measures 18 and 20 in which the last harmony becomes a 10th (octave plus 3rd) created by the contrary motion. The lower voicing is also used as a rhythm line later in the song.


3:00
A5
B5
8va
H
P
B
C5
D5
hold bend
R
S
T
A
B

C5

8va

P P P P P P P P

6 6 6 6

P P P P P P P P

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

T
A
B

D5

8va

P P P P P B

6 6

P P P P P B

15 12 15 12 15 12 15 12 15 12 15 12 15

T
A
B

A5 B5

8va

B R S S H P H P H P H P H P H P H P H P H P H P H

3 3 3

B R H P H P H P H P H P H P H P H P H P H P H P H

(17) 15 (17) (17) 15 S S 15 13 15 13 15 13 15 13 15 13 15 13 12 13 12 13 12 13 12 13 10

T
A
B

C5 D5

hold bend

P H P H P H P H P H P H P S H P H P H P B

P H P H P H P H P H P H P S H P H P H P B

12 10 12 10 12 10 12 10 8 10 8 10 8 10 8 5 5 8 5 8 5 8 5 7 (9) (9) (9)

T
A
B

A5 B5

hold bend

8va

H P H P H H P H P

S

hold bend

S H P H P H H P H P H P

T A B

(9) (9) (9) (9) 19 17 19 17 19 17 19 16 17 16 19 17 19 17 18 17 19 17

C5 D5 A5

8va

B R B R S S B B B B

*O.D.

S

S

*O.D.

B R B R S S B B B B

T A B

20 (22) 20 (22) 20 12 20 (22) 17 20 (22) (22) 20 (22) 20 17 17 20 (22) (22) S 8 10 5 7 S

*lower voice is when guitar II enters

3:23

F5

3

S

T A B

10 8 9 7 9 9 10 9 S 8 10 8 9 7

3

S

T A B

7 3 5 3 5 5 2 3 S 5 7 3 5 3

G5 A5

3

9 9 10 9 | 8 10 8 9 7 | 9 9 8 10 9

3

5 5 2 3 | 5 7 3 5 3 | 5 3 5 3 2 2 2 0

1. 2.

9 9 9 8 10 9

2 2 0 2 2 0 2 2 0 5 7 | 2 2 0 2 2 0 5 7